DANCE

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1945 JANUARY 1945

SUN	MON	TUES	WED	THURS	FRI	SAT
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28	29	30	31			

NATIONAL DANCE WEEK IS APRIL 29th TO MAY 6th

EXACT SIZE

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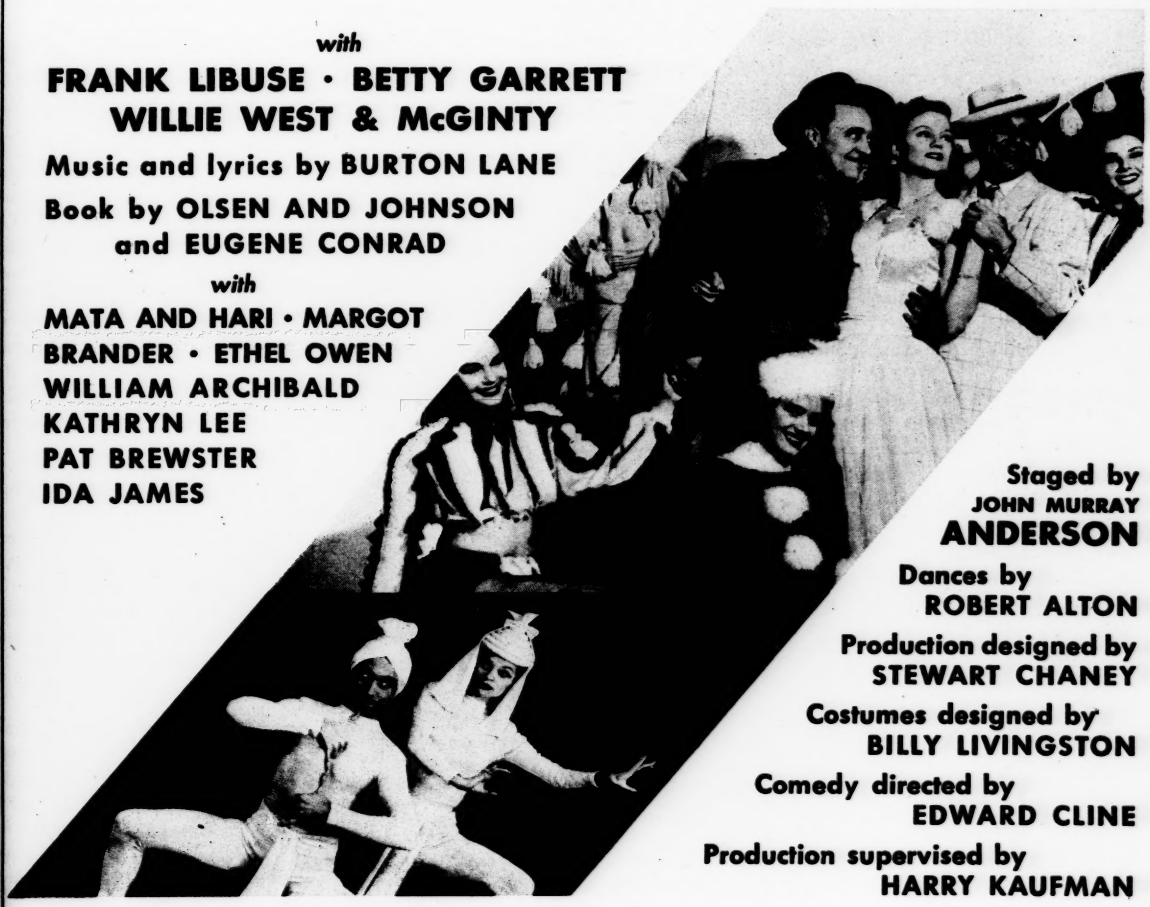

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ANDERSON

Dances by
ROBERT ALTON

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Costumes designed by
BILLY LIVINGSTON

Comedy directed by
EDWARD CLINE

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Dance Has New Editors

Beginning with this issue, ANN BARZEL becomes our Associate Editor. Known from coast to coast as one of the ballet's outstanding personalities, she has devoted many years in the research and study of the ballet; her writings have appeared in many magazines and newspapers. She will contribute much to the better DANCE magazine.

GEORGE CHAFFEE has spent many years doing research in the ballet. He occupies a high place as a classic dancer. When he was on tour with the Mordkin Ballet, Mordkin considered his technique to be best among the male dancers in the company. Presently, he is teaching ballet; and he plans to re-enter the concert field. DANCE will carry a monthly feature written by him.

FRANCIS E. COLEMAN has accepted the post of Contributing Editor for Canada. He has been a music critic and a ballet columnist for years. An enthusiastic supporter of the Dance, Mr. Coleman is anxious to establish a closer working relationship between artists in Canada and the United States.

In addition to Constantine, Gerda Peterich, and Earl Leaf, our present staff photographers, we now have Walter E. Owen, well-known to New York artists.

It is our object to gather dance information from all corners of the globe, and in all the different aspects of the Dance and its allied arts. As one of the first steps in achieving this goal, we are entering into exchange agreements with publications and authorities in the British Isles, the U.S.S.R., France, Italy, and South America.

The March issue will be again the Concert Management Special. That issue will be distributed to booking offices, concert managements, and to night club and hotel show managements throughout the country in addition to our regular subscribers and news-stands. We should like to represent as many artists as possible. The forms for the March issue will close on February 18th. If you intend to be represented in the March issue please write to us at once.

* * *

We are determined to make DANCE an outstanding monthly. We intend to make every improvement possible under war conditions, so as to give our readers a magazine they will cherish.

RUDOLF ORTHWINE
Publisher

NEW MONTHLY FEATURE

With this issue, DANCE introduces a new feature that will find a wide welcome among its readers. It is an art feature in the exact sense of the term. The illustration on the reverse of this page is a first and good example.

Each month we shall offer as an art-work suitable for framing, a large reproduction of some fine and rare engraving illustrative of the ballet "in action" and picturing, as these souvenirs accumulate, the history and art of theatrical dancing across the centuries and from many angles. Each print will be directly reproduced from an example of the original work. Sometimes this souvenir will be a study never before reproduced. Sometimes it will be a larger and finer reproduction than has heretofore appeared, of some renowned art study, because small plates often miss the charm and elegance of the original which a larger plate can go a long ways towards catching.

When the present abnormal conditions due to the war have lifted, we plan to use a heavier paper with an especially fine surface for printing for this page; also, we may even be able to reproduce some works in colors. But our present paper, though light, is of good quality; and there is a rich treasury of these art engravings executed in black and white. These lend themselves most happily to monotone reproduction. For the present we shall restrict our choice to these.

For this new venture, DANCE has secured the cooperation of George Chaffee. His extraordinary collection of art prints of the ballet comprises thousands of items dating from the sixteenth century to the present. (See DANCE, June, 1944, for our Dr. Artur Michel's notice on the "Five Centuries of Ballet" exhibition held at the Wildenstein Galleries, New York.)

It is not our idea simply to reproduce a souvenir dance print. Each month Mr. Chaffee will select a choice item from his collection for reproduction. He will then also give an exact account of the original work and add either some remarks of pertinence to the history and art of ballet that may be associated with or read into the study, or oftentimes incidents that lend a contemporary as well as antiquarian interest to the print.

In addition, we have special plans afoot for this reverse page of these souvenir prints, to make that also something that our readers both will look forward to and will want to preserve along with the picture itself. We shall tell you about this next month, when the first of the feature articles to be run regularly will appear.

As this first souvenir makes clear, these prints will be eminently worth mounting and framing. They will make appropriate and instructive pictures for the walls of a dance studio, or for its reception-room, or for the home. Some dancers will want to add them to their scrapbooks of the dance.

We have been at pains to call attention to this new feature at the start, so that our readers will see here not just a stray print but will look forward to a new one each issue and can decide in advance just what practical uses they may have for these souvenirs. By the time 1945 has passed, it will have become evident what an enrichment to DANCE these special prints represent.

L'HOMME EN HABIT DE BALLET

Courtesy of George Chaffee

The Souvenir Print

Homme en habit de ballet (Man in Ballet Costume) — A line engraving of circa 1675, designed and executed by Jacques Lepautre (1684), after an original drawing by Jean Berain, "the Louis XIV of costume," designer-in-chief at the Paris Opera, 1675-1710. Size: 7½ x 10¾ inches high. (Catalogued: Jean I. Berain, by Roger-Armand Weigert, Paris, 1937, vol. II, p. 162.)

A dancer, costumed *à le Romain,* though not without fantasy, in a richly embroidered warrior vestment, and playing castanets (a Spanish touch frequent in the seventeenth century ballet, especially at the Paris Opera). In the background, right, are three other dancers, two men and a woman, in the same "general costume." (A companion print, *Dame en habit de ballet,* exists, giving the woman's costume in detail.)

The "backdrop" shows a winter scene in a formally terraced garden, or park with skaters. The whole is probably a direct record of some ballet seen at the Paris Opera, 1672-1684.

These or closely similar costumes were to the Paris Opera ballet, in the age of Louis XIV and of Louis XV (down to 1774), and, indeed, to the Grand Ballet practically everywhere then, what the "classic" costumes in Fokine's "Les Sylphides" have been to ballet this full hundred years past. The former are to be looked upon as "typical" in the 17th — 18th centuries in the same sense as the latter (sylphide and tutu for the ballerina; tights, full shirt with full sleeves and exaggerated Windsor tie, and surcoat) are recognized as "typical" today and for a century past, a heritage from the Romantic decades.

This Louis XIV costume is equally applicable, with only incidental modifications in details, to the whole history of *la danse noble,* to the Great (or Serious) Entry, to the Grand Ballet precisely then so called, throughout the history of the Court Ballet (16th-17th centuries). The professional ballet took it over directly from the traditional and unbroken usage of the amateur-aristocratic Court Ballet. It lived on as the set costume for the Grand Ballet for over 200 years — which leaves the "classic" costume in "Les Sylphides" still nearly a century to go to catch up!

Note how clearly the elegant "Classic" mask worn by the dancer is indicated by the artist. No dancers then ever appeared on the scene unmasked — at least at the Paris Opera. This convention was first discarded there only a full century later.

DANCE
MAGAZINE

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Rudolf Orthwine, Editor and Publisher

Ann Barzel, Associate Editor

George Chaffee Contributing Editors **Francis E. Coleman**

Artur Michel, Dance Historian **Virginia Kelly**, Assistant Editor

Ormond Deignan, Art Editor **Ruthella Wade**, Art Director

Emily Greco, Staff Secretary

Staff Photographers

Earl Leaf **Gerda Peterich** **Walter E. Owen**

Constantine, Hollywood columnist and photographer

Mrs. Jack Manning, Circulation **Sandra Cottrel**, Advertising

Representatives

Brazil: JAMES C. MacLEAN Cuba: FERNANDO ALONSO

Atlanta: DOROTHY GUY Canada: FRANCIS E. COLEMAN

Editorial, Advertising, General Offices: 520 W. 34th St., N. Y. 1, U.S.A.
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The opinions expressed by our contributors are their own and Dance Magazine assumes no responsibility for them.

IMPORTANT MARCH ISSUE

Special Artist and Concert Manager Edition

• The March issue of DANCE MAGAZINE will be a special one devoted entirely to promoting dance attractions and artists. A copy of the issue will be mailed to over 2,500 concert managers, booking agents and publicity managers of all leading hotels. The issue will be sold on the newsstands and will also go to Libraries, Schools, Teachers and all of our regular individual subscribers.

• This special March issue will provide dancers an opportunity to place their names before leading agents. It will provide dancers an opportunity to make a dramatic presentation of their work with words and pictures. The March issue is our SECOND ANNUAL DANCE ATTRACTIONS FORECAST NUMBER.

ARTISTS!!

Write For YOUR Special Rate

On the cover: Nathalie Krassovska dances the leading role in "Le Bourgeois Gentilhomme," with Frederic Franklin. Maurice Seymour photographed Miss Krassovska in the costume designed by E. Berman.

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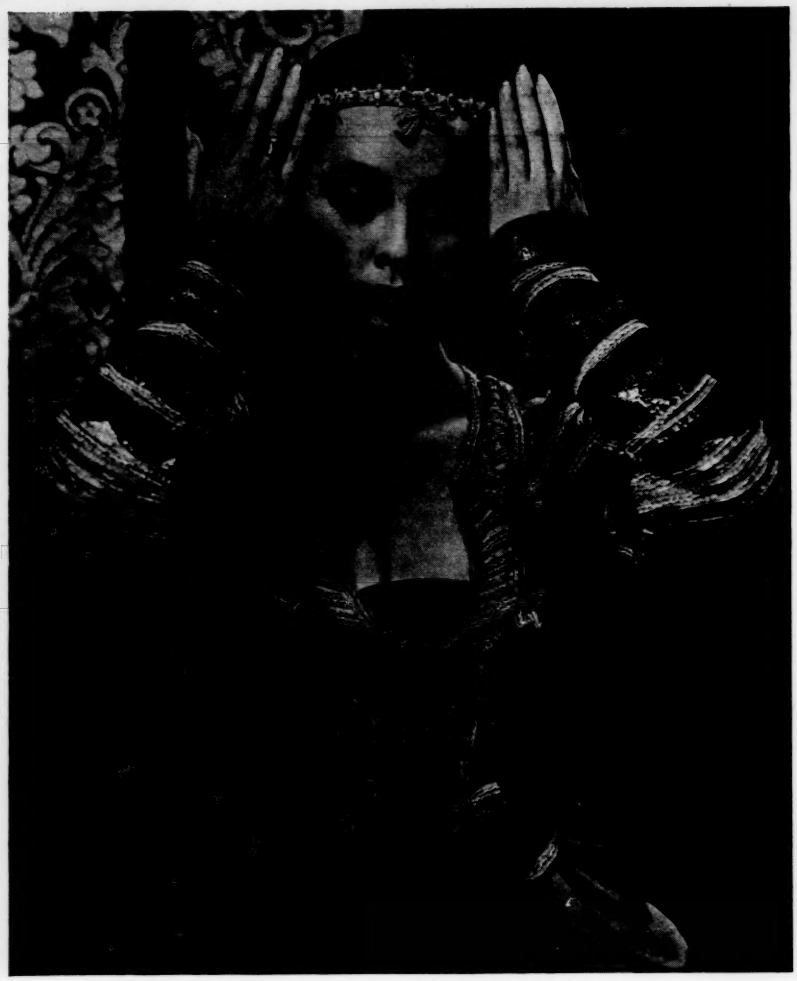


Antony Tudor's choreography for "Romeo and Juliet" produced in 1943 made excellent use of Sono's expressive hands in the role of Rosaline. Costume design by Eugene Berman.

Sono Osato

Story and Photographs by Walter E. Owen

IT IS ONE of the peculiarities of the Broadway scene that a dancer can appear regularly in New York with the established ballet companies and remain totally unknown on Broadway. Sono Osato found this out rather pleasantly on that night in October 1943 when she opened in "One Touch of Venus" and stopped the show cold with a little dance called the "Foolish Heart" which brought into play a pert sense of humor all her own. The audience received her tumultuously and the critics proclaimed her a new star on the horizon, the critic from the sedate "Times" welcoming her as 'the toast of the new season'. But when during the 1944 holidays she opened in the new "On the Town", the same critics accepted her matter-of-factly with comments such as "Sono Osato is, of course, a remarkable dancer", and let her go at that. She had arrived.

Sono had been dancing professionally since 1934 and had attained such a reputation in the ballet world, that her friends and admirers were not at all surprised at her instantaneous success on Broadway.

Miss Osato was born in Omaha, Nebraska, her father, a photographer, is Japanese and her mother of Irish descent. This accounts for her unusual name and exotic beauty. When she was seven, her mother took Sono and her younger brother and sister to France where they spent some pleasantly formative years in the French countryside. Her brother Timmy is now back in this same French countryside fighting with the American doughboys. Returning to America after 2½ years, the Osatos lived in Chicago and at the age of 10, Sono started her ballet training with Berenice Holmes and Adolf Bolm.

At the age of 14 she auditioned for Colonel Wassily de Basil and was accepted as a member of his "Ballet Russe" Company. She was with the de Basil company for six years, appearing all over Europe with them and also making the world tour to Australia, New Zealand and return with numerous interesting way-stops. Her first bit part was in Massine's "Union Pacific", the first American ballet produced by the "Ballet Russe". In this, she danced the assistant to the Barman of Massine. Probably her most important part with the company was as The Siren opposite David Lichine in the "Prodigal Son".

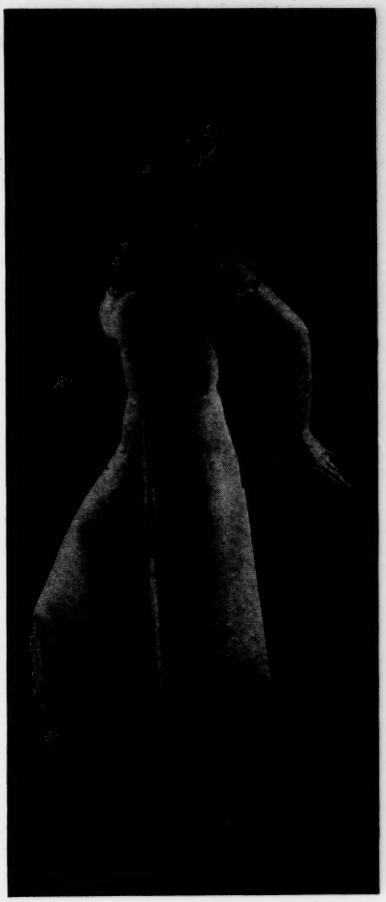
Leaving the de Basil company at the end of 1940, Sono spent the next several months studying at the American School and joined "Ballet Theatre" in the Fall of 1941. During her seasons with "Ballet Theatre," Sono danced a variety of parts, such as one of the fairy variations in "Princess Aurora," the queen in "Bluebeard," Aphrodite in "Helen of Troy," and one of the three graces in Dolin's "Romantic Age," and she made an especial mark in the ballets of Antony Tudor —"Lilac Garden", "Pillar of Fire" and "Romeo and Juliet". In this last

ballet she danced the part of Rosaline which Mr. Tudor created specially for her by evoking a character who is mentioned frequently but never appears on the stage in Shakespeare's play.

Then in the spring of 1943, Sono was married to Victor Elmaleh, a young architect, and decided to retire from the Ballet because she did not want to leave her home in New York. However, during the spring season at Ballet Theatre, Agnes de Mille had been making preliminary plans for the production of "Tally-Ho" in the Fall and had suggested that Sono have one of the principal parts which Sono explained she could not fill because of her recent marriage. During the summer, hearing that Miss de Mille was doing the choreography for a new Broadway show, Sono wrote and asked her if there was any place in the production for her as she would be glad to work in New York City. The result was her engagement for "One Touch of Venus" and the success which followed.

She retired from "Venus" in the summer of 1944 because the strenuous schedule had worn her down and she felt the necessity of a good rest. However, during the season, she studied voice and diction and when plans were made for the production of "On the Town", she was one of the first to be signed up for it. The choreography for this show was to be by Jerome Robbins, a former associate of hers in Ballet Theatre. When the show went into production, her voice and diction studies stood her in good stead, since her part made use of these additional talents. "On the Town" opened in December of 1944 to unanimous praise.

Outside the theatre, Sono is very domestic. She and her husband have a charming apartment where they are surrounded by works of art, their favorite records, and many books. One of the first things you see as you enter is a head of Sono by Noguchi, the sculptor, some Foujita prints on the wall and the original costume plate for her part in "Romeo and Juliet" by Eugene Berman. She reads many modern books and is particularly interested in plays. Probably her favorite records are the set of "Verklaerte Nacht" of Arnold Schoenberg, which is the music for the ballet "Pillar of Fire".



Sono as the glamorous "Miss Turnstiles" for the month of June, takes part in a fashion show in the popular musical, "On the Town".

Sono Osato wearing a lovely tutu of the "Romantic Ballet" period with the wreath worn high on the head instead of low as is the custom nowadays. This photograph was taken in 1942 as one of a humorous series of photos which were made while she was studying with Edward Caton.

Sono takes an active interest in outside affairs, being a decided liberal in point of view. In addition to appearing in innumerable benefits, last fall until rehearsals interfered, she conducted a dancing class for a teen-age group in the Harlem Youth Center of the American Theatre Wing, where she says she found some unusually talented children.

Her advice to young dancers is WORK, WORK, and MORE OF IT, but she particularly stresses that a dancer's education should not be confined to one type of dancing, as a well-balanced training is essential to modern productions.

Photo credit: Universal Pictures

No wonder Gloria Jean looks startled as Peggy Ryan, quite the cut-up, cuts in on Donald O'Connor. Lesson number one in how not to act.

Get Hep on Manners!

by Lucile Marsh

DANCING is the favorite sport of the American people and the dance party our most popular recreation. Whether it is a church sociable, a debutante's bow to society, a high school get-together, or the President's birthday celebration, dancing is the order of the evening. Our social success, therefore, often depends on our ability to participate graciously in the activities of the dance party. Certainly at this time our social life revolves around dancing.

If we are to be at ease, enjoy ourselves and make a favorable impression on those we meet at dance parties, it is necessary to know what to do and how to do it. We must be acquainted not only with the etiquette of the various phases of the dance party, we must be able to participate with distinction in the many features, stunts and customs of today's ballroom.

Mr. M. C. Richard of Maplewood, New Jersey, made the excellent suggestion that the dance profession should have a code of etiquette of the dance floor that was universally accepted as the standard.

This is our contribution toward Mr. Richard's idea. We hope our readers will send in their ideas of a universal dance floor etiquette.

As far back as Confucius we hear good manners praised as necessary to happiness and success in life. In each generation we have new customs, circumstances, and fashions but all "good manners" spring from "the heart" said Confucius centuries ago and today it is the same.

Our grandmothers called it being a perfect little lady or a fine gentleman. Today we are more apt to express it as good sportsmanship but in the last analysis it is only "doing to others as you would be done by".

However, to be considered "smart" and in the know, it is also necessary to be acquainted with the up to the minute usages.

First, if you are invited to a party and accept, you are honor bound to put in an appearance if it is humanly possible.

Your next responsibility is to be very properly, attractively dressed and perfectly groomed for the occasion. That is the first step in making a favorable impression and bolstering up your own self-confidence.

Boys escorting girls should call for them in ample time. Girls should be ready. Flowers are always lovely but not at all obligatory.

A boy dances the first, supper and last dance with the girl he escorts and a few others if he wishes, but he must not monopolize her, neither must he fail to see that she is well taken care of thru out the party.

An introduction is given when people meet who are not acquainted. The rule is that men are always presented to the ladies. Younger people of the same sex to the older. Correct forms are: Miss Spence, may I present Mr. Holcomb. Father, this is my roommate, John Farnum. The custom among young people today is to be very natural and informal.

Mary, Frank Holmes, Frank, Mary Ives. A good introducer always follows up with some appropriate conversation to fill up the awkward pause that so often follows an introduction.

When a boy asks a girl to dance he is very specific about it. He never expects a girl to know he wants to dance with her just because he hangs around and looks at her.

"May I have this dance," "Shall we try this one," "How about this one with me," are all correct but you can be as original as you are able to be on the subject.

The girl is supposed to start the conversation but it isn't necessary to carry on a continual conversation while dancing. However, sitting out a good conversationalist is always more popular. Remember good listening is the art of conversation.

A boy cuts in by tapping the other boy on the shoulder and saying "May I?"

The girl smiles her assent. The first boy should not cut back in again until this couple has danced once around the room. The girl must never show any displeasure at a boy's proper attention and she should never refuse to dance with a boy without a very serious reason. If she is not able to dance with one boy she may not accept another.

The popular girls in the long run are the natural, feminine, gracious girls who are good sports on all occasions, but who can say "No" when necessary in a gracious, unself-conscious manner.

Boys most popular with girls are those who show leadership, self confidence combined with courtesy and consideration. Girls like to feel boys know their way around and hate to go out with an escort who makes mistakes in etiquette and boys feel the same about girls they are taking out. A boy should always escort his partner to a seat. Better yet see that she is with a group before he thanks her for the dance and goes to his next partner. The girl always responds graciously to a boy's "Thank you" by "I enjoyed it too" or something along that line. She never shows any self-consciousness at being left.

Boys still make a big hit by being punctilious in their thoughtfulness to girls. For instance, seeing that she is seated comfortably, serving her at buffet supper, getting her punch, helping her on with wraps, helping her in and out of a car, allowing her to precede him except when he can serve her best by preceding her, getting seats when there is no usher present, etc.

photo: Courtesy U.S.O.

What's this? Orchids on a Corporal's pay! In the Canal Zone where flowers are very plentiful, our service men are so gallant they provide corsages for every USO hostess.

Men always stand when ladies do and remain standing until ladies are seated. Men also rise whenever a new person enters or leaves the group whether it be a man or woman.

Men take off their hats under cover and lift their hats whenever they greet a woman of their acquaintance or when a woman they are escorting speaks to someone whether the gentlemen knows the person or not.

When introduced men shake hands. Ladies do not generally unless they wish to show some special cordiality. A man never offers to shake hands with a woman unless she offers her hand first.

photo: Vitagraph, Inc.

Dennis Morgan makes the right impression when he tips his hat to a lovely lady, Alexis Smith.

A man always invites his hostess to dance and also any woman guest of honor.

Before leaving a party one always seeks out his host and hostess and expresses pleasure with the evening's entertainment.

The girl then goes to the cloakroom, the boy to his, and they meet in the hallway and the boy escorts the girl home.

If the dance is in a club or hotel, it is customary to tip the coatroom attendant anywhere from ten to twenty-five cents when you collect your wraps. If the boy is escorting a girl he meets her in the hall and takes her home. At her home he always escorts her to the door of her house and sees her safely inside. She should thank him for a charming evening and he should tell her how much he enjoyed taking her.

Most boys think a girl expects a good night kiss and most girls complain that boys insist on good night kisses. The facts of the case are these: most girls do not mind a boy asking for a kiss but they greatly resent having it insisted upon. Boys are not as disappointed as the girls think, if a kiss is refused provided it is done in a charming, clever or amusing way. The occasion is nothing more than a typical social situation easily solved with common sense, good nature and a faith both in yourself and the other fellow.

Miscellaneous Points to Remember

1) A gentleman is duty bound to invite his hostess to dance and also any woman guest of honor.

2) Drunkenness is not only a breach of etiquette but an advertisement of your lack of savoir faire. If a girl finds herself with a drunken partner she should use her wits to get rid of him quickly and quietly. Under no circumstances create a scene. If a drunk picks a quarrel with your partner retire inconspicuously and let the men settle it. Under no circumstances interfere, it only makes matters worse.

3) Clever girls allow men to help them out of taxis, open doors for them and play the role of protector on every occasion.

(continued on page 35)

BALLET RUSSE de MONTE CARLO

Back in 1934, when Balanchine's Mozartiana was last danced by the American Ballet, Holly Howard and Charles Laskey danced the principal parts in that company's presentation.

Ruth Page and Bentley Stone, in their original production of Frankie and Johnny, which was presented by the Federal Theatre during the halcyon days of the W.P.A. Ruth Page will dance again the role of Frankie in this season's revival of this American folk-tale.

New York spring season opens at City Center Feb. 8th

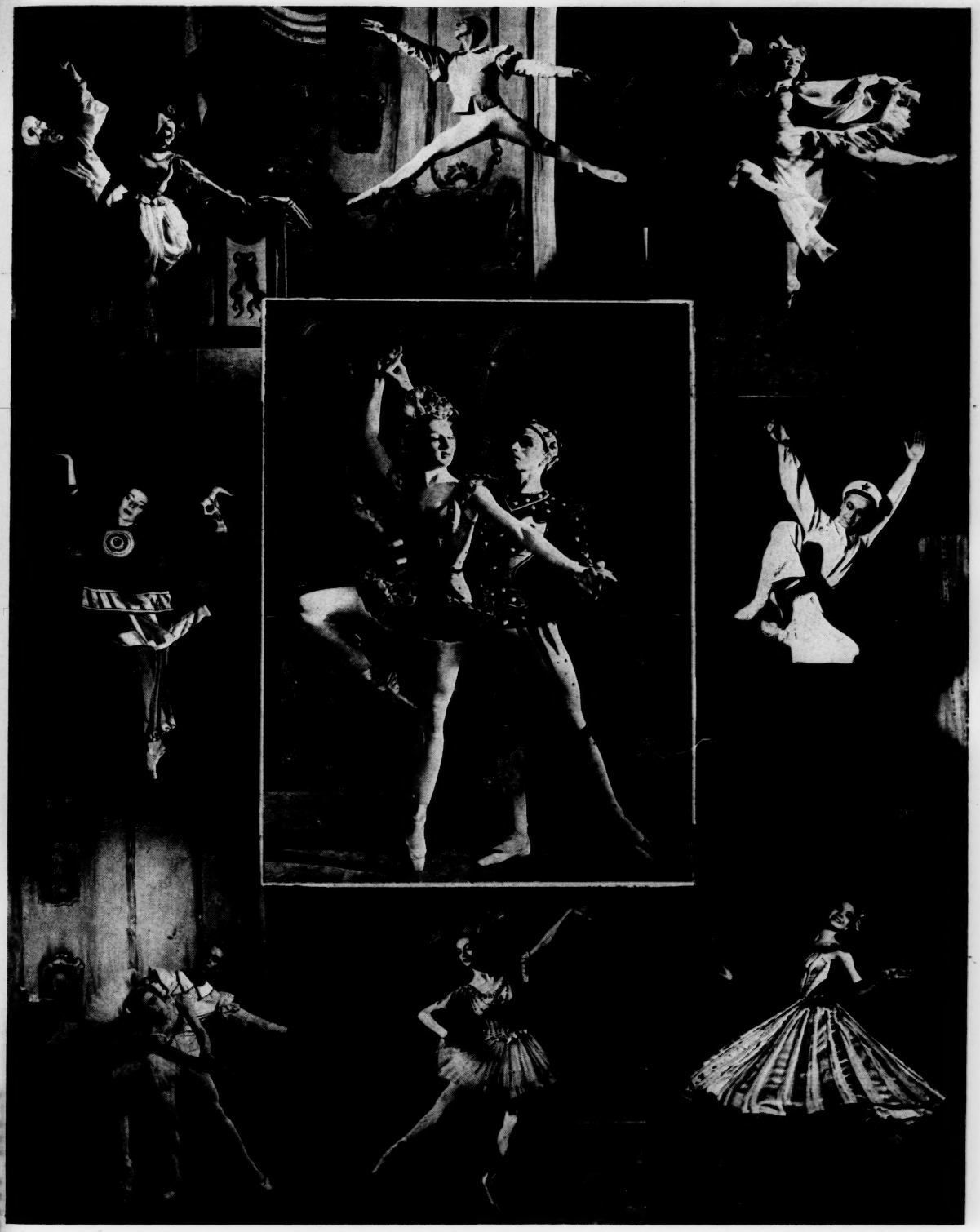
TO A FULL, interesting repertory that includes old favorites and the many successes of the past few seasons, the Ballet Russe de Monte Carlo brings three new productions of *Ballet Imperial, Mozartiana,* and *Frankie and Johnny.* Balanchine's abstract *Ballet Imperial* is danced to the 2nd piano concerto of Tschaikowsky, with decor by Doboujinsky and Mary Ellen Moylan and Nicolas Magallanes in the leading roles.

"Mozartiana" was made by Balanchine for Tilly Losch's Les Ballets 1933 which were presented by Edward James. Balanchine had just left the Ballet Russe de Monte Carlo (not related to the present company of that name) for whom he had done "Cotillon" with decor by Christian Bérard. It was one of the most poetic and successful ballets of that company's sensational first season. Among the dancers whom Balanchine took with him from the Monte Carlo troupe to the 1933 enterprise were Tamara Toumanova and Roman Jasinsky who danced the leads in the new Balanchine-Bérard ballet, "Mozartiana". This piece is a divertissement made up of meetings and partings, solos, duets and group numbers in the mood of Balanchine's most successful ballets — the troubled, brooding atmosphere of unhappy young love.

When Edward Warburg and Lincoln Kirstein organized the American Ballet in 1934, Balanchine created a number of new ballets for them and also produced again some of his 1933 successes,

(*continued on page* 23)

Opposite page, starting left and reading clock scenes and dancing stars from the productions of Ballet Russe de Monte Carlo: Nikita Talin, Ruth Boris, Leon Danielian in Le Bourgeois Gentilhomme; Nicholas Magallanes in The Nutcracker Suite; Tallchief in Snow Maiden; Yurek Lazovsky in Poppy; Pauline Goddard in Gaiété Parisienne; Mary Ellen Moylan in Le Bourgeois Gentilhomme; Nina Krassovska and Nicholas Magallanes in The Nutcracker Suite; Dorothy Etheridge in Red Poppy. Center: Alexandra Danilova and Frederic Franklin in Danses Concertantes. All photos by Constantine.



On Revitalizing "CARMEN"

By GIOVANNI ROZZINO

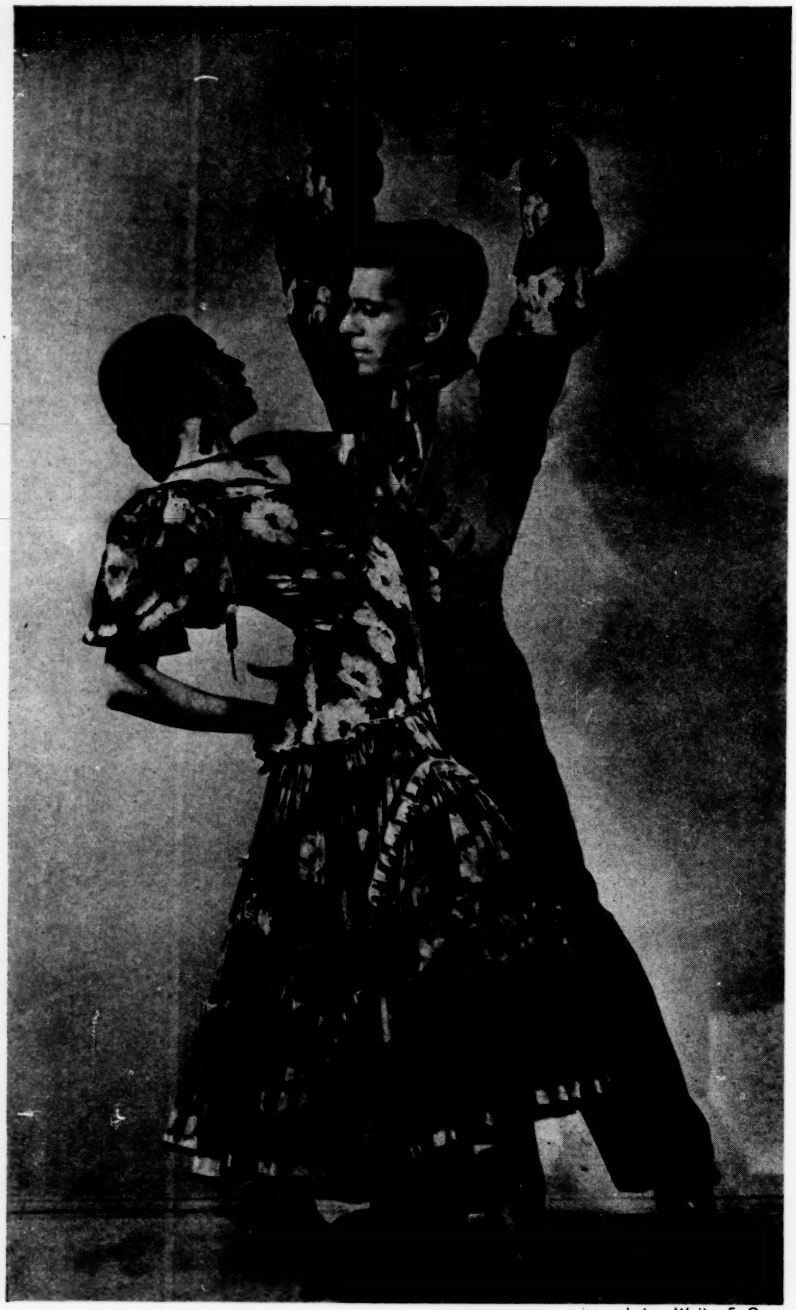


photo: Walter E. Owen

Rozzino with his partner, attractive Pilar Gomez, entertain with gypsy and Spanish dances at New York's popular night club, El Chico. They are soon to be screen-tested by Columbia.

A CERTAIN critic recently wrote that the new "Negro version of 'Carmen' makes any other performance seem pallid." Changing the complexion and plot of the opera in order to bring it to life seems a naive resolution of the "Carmen" problem.

I believe the real solution lies in Hispaniolizing not in Negroizing the opera. Therefore, it behooves those whose business it is to meet this challenge, to revitalize the *original* version. This should be done not by means of a synthetic concoction entirely foreign to it, but through a transfusion of its own indigenous lifeblood.

The Spanish element described herein should appear not only in the particular gypsy scene in question but also in the arena scene at the beginning of the last act. Why not substitute a Spanish bullfighter's dance to the music of the "Farandole" in place of the usual "Russian number in the Square of Bulls, Seville, Spain", as was so pointedly noted by yet another critic? In breaking a tradition no longer tenable in view of public reaction (as well as the great contemporary revival of Spanish dancing) a precedent would be established that might well mark another milestone in the history of the opera.

To the modern temper "Carmen", which is intensely physical by nature, depends for its full effect, as much upon the purely physical factors as upon the singing. It is this purely physical element which has its focal point in the dance, which accounts largely for the success of the new version, since the Negro is physically vital in his manner of expression. But why should the white race find it necessary to go to the Negro to bring one of its own creations to life?

Rid "Carmen" of her Russian ballet dressing and give her back her native Spanish garb, and the original opera will, I believe, make any such parody of it seem pallid instead of vice versa. Of course, I do not presume that the particular innovation suggested here, could accomplish all this alone. The solution offered is just an isolated example. However, if followed out in every detail it would undoubtedly serve to "assert the continuing vitality of the original 'Carmen' against the challenge of modern alloys, at a time when it seems so important," as still another critic put it.

The immediate problem concerns the tavern scene at the beginning of the second act. With proper handling this scene could be built up into a magnificent floor show within the show instead of the meaningless anomaly it is now. This scene, which might well be the most exciting in the opera, always falls flat. There is a certain dissociation between the singing and dancing which divides the audience's attention between the two instead of uniting them to their mutual advantage. This becomes still more apparent when the dancing is un-Spanish in character, because it actually conflicts with the singing.

The unfortunate result is that one gets the impression of a galloping horse instead of a Spanish dancer's grace and dignity. The finale, which should culminate in a fiery Flamenco frenzy becomes an incongruous lovers' waltz. The dance is appended without rhyme or reason to the brilliant song of Carmen, whose ineffectuality results entirely from the irrelevant anti-climax which weighs it down at the end. The dancers fare no better by reason of the song which has likewise been competing, however unsuccessfully, for the attention of the audience. The upshot is that each neutralizes the other's effects, with the result that neither is noted. If, however, Carmen, herself, were brought into the picture in the manner suggested below, it could literally "stop the show" with mutual honors for both singers and dancers presented as a single unit, as no doubt the composer originally intended.

For complete projection this scene requires genuine gypsy dancing. It

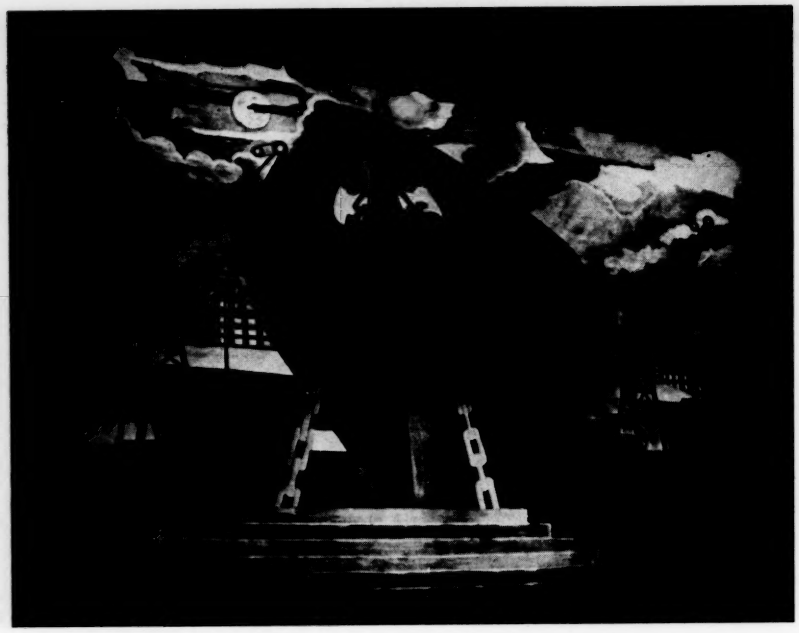
Giovanni Rozzino and Met Opera star, Jennie Tourel, rehearsing for the opera, "Carmen," in which their dancing was a great success.

should be presented as an integral part of the performance instead of the insipid concoction of ballet and counterfeit "spagnolada" invariably interpolated as an incidental addition, to the hapless eclipse of Carmen's gypsy song. Authentic gypsy dancing, however, would have the effect of heightening the song and setting the whole performance on fire. It would animate the opera with that intense glow of life which even the best performances have always lacked. Once that certain something which the music has, were ignited in the dance, it would communicate itself to the rest of it and lift the performance out of the proverbial rut.

Carmen Amaya, incomparable flamenco dancer, was the inspiration for this article. She is now appearing in a concert series in Mexico.

In this type presentation of the scene the curtain rises on two gypsy dancers who are giving a typical "nightclub" performance. The chorus on the stage acts as the audience in a Spanish tavern watching the entertainment. Carmen, who is in the audience, is feeling rather bored with Zuniga. As the dance progresses, however, she becomes interested in the dancer. True to her character, Carmen starts flirting with him to the extreme chagrin of his partner. She even goes so far as to lure him away and to dance with him, herself, to the intense delight of the onlookers. The whole scene builds up to a tumultuous climax in reckless Flamenco fashion to the shouts, stampings and the spectators' cries of "Ole'." At the conclusion of the dance the enraged girl attempts to stab Carmen, who turns back laughingly to Zuniga as the dagger, arrested by the male dancer, falls at her feet. Carmen is unaware of this portent of her eventual death since the incident has been just another of her numerous passing fancies

If the first two verses are sung by Frasquita and Mercedes, it will give Carmen time to "warm up" and pass from boredom to interest in the dancer and her resultant flirtation with him. By the time the third verse begins she is ready to sing and is likewise ready for action, so that they occur on the same impulse, each seeming to be the spontaneous result of the other. This in turn leads naturally to Carmen's own participation in the dance in the finale as an inevitable culmination. This holds the audience's attention until the end without a break while at the same time it provides an opportunity for a display of temperament (a la Carmen Amaya) guaranteed to bring down the house. The whole scene is thus all of a piece without that distracting incongruity that is so evident in the usual performance of "Carmen".



Artist Edward Burra contributed the decor. His early paintings were of shipyards, docks, and Glasgow streets like the ballet setting.

note of beauty. Their dance is interrupted when the girl is called home. The Prostitute appears before the gathering crowd and attempts to attract the attention of the boy whose sweetheart has just left him. A forbidding-looking Official, in clerical garb, intervenes and the Prostitute disappears up a tenement stairway followed by a docker.

Excitement mounts swiftly when a boy discovers the limp figure of the Suicide. Her body is slowly carried on stage. The people kneel reverently in prayer. The Stranger enters quietly and speaks words of hope and comfort and with a simple gesture brings the girl back to life. This miracle creates a profound effect upon the crowd. The Suicide arises and breaks into a simple Scottish reel as a Dance of Praise.

Ballet Does a Modern Morality Play

THE SLUMS of Glasgow, Scotland, provide a stark setting with a background of docks, factories, saloons and crowded tenements, for an unusual and dramatic new ballet, "Miracle in the Gorbals," recently presented by the Sadler's Wells Company in London and now on an E.N.S.A. tour of France and Belgium.

The oft-quoted query, "What if Christ came to earth again?" has been used as the theme of this realistic, modern ballet choreographed by Robert Helpmann, with scenario by Michael Benthall, music by Arthur Bliss and decor by Edward Burra.

No synopsis of the scenario is given; the interpretation of the story rests with the audience. The characters have no names save those of the Stranger, Suicide, Prostitute, Beggar, Official, etc. The ballet opens with a squalid scene of ragged children, old crones, and idle dockers drinking and quarreling with their girls. The Suicide enters alone and unnoticed by the crowd.

Into this sordid atmosphere comes the lovers' meeting lending a contrasting

In this new morality ballet whose setting is a squalid slum in the Gorbals district of Glasgow, Scotland, a tender lovers' meeting takes place amid noisy, roistering people.

Impressed by the Stranger's words of love and the glory of life, the people revert to the simple, joyous dances of their childhood. The dancing gradually changes to the frenzied movements expressive of the religious zeal which inspires the crowd to follow the Stranger.

The Prostitute appears again to be confronted by the Official. Although she displays her contempt for him, she defiantly leads him up the stairs. The Official upon returning to the street finds a happy throng surrounding the Stranger. When he cunningly suggests a meeting between the Prostitute and the Stranger, the latter calmly strides up the stairs. The Suicide tries to follow but she is kicked by the crowd until the Beggar protects her from their savagery.

When the Stranger rejoins the crowd he is rejected by the people much to the jubilance of the Official. However, his mood soon changes to one of horrified awe, when the converted Prostitute enters and he watches her perform the Dance of Praise, symbolic of her new joy.

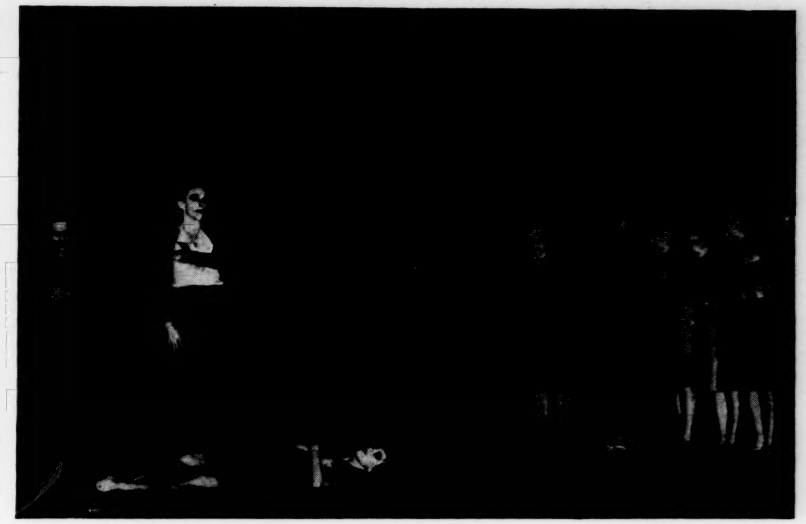
The treacherous, brutal mob ignores the obvious change in the Prostitute, and attack the Stranger with razors and bottles. He dies at the hands of those who had professed to love and follow him only a short while before.

Only the Prostitute, the Beggar and the Suicide remain to mourn the death of the kindly Stranger, whose face the Beggar gently covers with the Suicide's shawl.

The reports from London stress the finely detailed slum atmosphere with its under-currents of lyricism in contrast to the setting. Contemporary dance, folk dance and traditional technique were made use of in the choreography.

These are some of London's comments:

Theatre World: "Helpmann reverts to the dramatic fusion of mime, and dance which he established in Hamlet . . . The result is a work of vital and moving power and one of the most significant ballets produced in our time . . . 'Miracle in the Gorbals' is purely realistic in conception and proves that a modern theme may be realized by a classical company with equal dramatic force and a still richer sense of character and choreographic counterpoint . . . The important point is that ballet has proved itself as vital a medium as the drama or the novel for the depiction of modern life."



Robert Helpmann, as the mysterious Stranger, has just discovered the body of the Suicide.

The Dancing Times: "This is strong meat for an audience who understands that if Ballet is to progress and maintain its rightful place in the theatre of ideas, it must take into account and reflect contemporary events . . . This is a major work and a great event . . . It also proves that Robert Helpmann is a master choreographer who has much to give."

We hope the United States will some day have the opportunity to see this ballet.

All photos: British War Information

Pauline Clayden, as the resurrected Suicide, arising to perform the joyous Dance of Praise.

Television Ballet

George Chaffee

Maya Abilea, George Chaffee, Adelaide Vernon

Trudy Goth, George Chaffee, Maya Abilea, Faith Dane, Adelaide Vernon

TELEVISION has been quick to see the many uses to which it may put the dance. In our December 1944 issue, Virginia Kelly presented an illuminating article on Bud Gamble, Television Program Consultant for the Farnsworth Television and Radio Corporation, and his experiments with dance entertainments.

Bud Gamble and the Dumont Telecasting Station, WABD, closed 1944 and opened 1945 with their most ambitious effort in this field, a half-hour program given over entirely to a ballet composition in the purely classical tradition, as a New Year's Eve program. So far as we have ever heard, it is the first event of its kind.

To stage this daring experiment, Bud Gamble enlisted the services of George Chaffee as choreographer and head of a group of nine, eight dancers and a mime: Maya Abilea, Adelaide Vernon, Trudy Goth, Michelle Simonne, Faith Dane, Ruth Salamon, Mary Kane, with G. Swayne Gordon as mime.

The libretto, "The Battle of the Planets," was written by Charles Provost Jr., and Sir Edgar Elgar's Enigma Variations was the score used. To tell the "action" of the piece would take too long and, anyway, a ballet must be seen to be appreciated. All the battery of devices developed by Bud Gamble and the Dumont station was brought into play — dancing in the clouds, dancing undersea among swimming live fish, a fire dance amidst real flames, plus twinkling stars, lightning flashes, etc., with scenic effects by Edna Gamble and costumes by Paul Dietrich. New television innovations introduced were: films merged with live action, miniature sets blended with full-scale studio scenes, special video effects for each dance, dramatic portions used to weave the various elements of the ballet together, and fully-recorded sound for the program.

George Chaffee confesses that he was in a panic when he realized that he had only an 8 x 12 foot space for stage; but he recalled that even Taglioni once had to content herself with almost as little. As his composition developed, he was amazed and gratified to discover what variety of movement and of composition could be achieved under such limitations. Even the breadth of the academic technique could be effectively registered, given a basic pattern spotted on an oblong. For rehearsals, a chalk-line was drawn on the floor, so that each dancer could realize just where he or she then was in relation to the camera; and entrances and exits were calculated on that ground. Thus, the "action" was sometimes indicative of a large scene of which the audience had only a partial vision, but one consistent and harmonious in itself alone.

This experiment was all in the right direction. When and as, specialists in the technique of television and authorities in dance technique and design of the definition that is the ballet work in this kind of cooperation, the dance may come into its own in the world of the air-waves.

Last month's article has brought news of more dancers who have appeared on television shows of various types.

"Rhythm," a program of dances, was recently presented over WABD-Dumont under the direction of Raymond E. Nelson. It began with a pulsing drum beat which provided the continuity and effectively created a mood.

The beginnings of dance in the jungle were described in a brief introduction flashed on the screen. This was followed by the appearance of a moving spiral which disappeared gradually to reveal Anita Carroll in a tiger skin costume. Her dance as the jungle maid was sinuously rhythmic and expressive.

The show included a variety of numbers: the United Nations Dancers and the Georges Leon Trio in a colorful Russian waltz and Hopak; Margaret Severn's interesting mask interpretations of the "Seven Faces of the Devil," Anita Carroll in a fiery flamenco to the music of "Malaguena," and a modern primitive dance which concluded the program.

News from New Guinea

Faye Anderson, who left Dance Magazine to don a Red Cross uniform, now dances in G.I. shoes for the soldiers in the New Guinea jungles.

An official photo of Faye Anderson, former member of the Hanya Holm dance group, taken before her assignment to the South Pacific.

How's everything going at the DANCE Magazine? I really miss the place. It was a thoroughly enjoyable and interesting job and I'll not forget how grand I was treated there by everyone on the staff!

I'm really in New Guinea and believe me, it is hard to believe. After a two weeks course in Washington we were rushed to the West Coast. From our port of embarkation we marched four miles to the ship in full gear (that includes gas mask, helmet, pistol belt, canteen, and musette bag) and that is quite a load.

Our trip over, took twenty-five days and seemed like a pleasure cruise. We were treated very well and given every possible convenience. Of course, there were some inconveniences but we just took them in our stride. There were nine of us in a cabin for two, then "stand-to" consisted of standing at our boat stations an hour before dawn (what an ungodly hour) and an hour before sunset in full uniform with life belt.

When we crossed the Equator we really had a picnic. We were paddled until we were black and blue, our face and teeth were painted with gentian violet, we were fed horrible goo, drenched to the skin and shampooed with eggs and molasses. We were a sight, but there were plenty of laughs and I can now proudly say that I'm a full fledged shellback!

I wish you could see our quarters, my friends. It's a riot. Our compound is completely surrounded by a barbed wire fence with an MP at the gate. We have to sign in and out for work and dates, and our escorts must be armed. It is for our own safety, however, so no one minds in the least. Not at all like New York!

We all live in adorable grass huts which my three roomies and I have made quite cozy with a paint brush and furniture made from boxes. We also have our own mess hall and a most attractive recreation hall. It is pleasantly furnished with bamboo furniture, grass huts, and jungle plants.

The country is quite beautiful when it isn't raining which is seldom. There are tall, stately palm trees, wild flowers back in the jungle and birds chattering in the trees. Yes, it really rains in the tropics. I'm quite used to crawling into a soggy bed and putting on damp clothes every morning. You take your shoes off at night and by morning they are mildewed. However, that doesn't hurt G. I. shoes very much. You see I have shed whatever glamour I ever possessed. We all wear G. I. pants, shirts, shoes and leggings. It's a panic no less.

Now for the best part of all, if you are still with me. I have been assigned to a clubmobile unit and, although it means long hours and hard work I'm mad for the work! We have a *little red wagon* which we take out during the day to serve the men coffee and doughnuts while they are at work. Then we have a big clubmobile that we take out on night runs and we give parties and shows for various companies and also on board ships. We have our own talent (which we take along and augment with G. I. talent). There are many talented fellows in our army. I have been dancing for most of the shows and it's been a picnic. Never has my feeble art been so appreciated. We can wear no costumes so it's G. I. clothes and you can imagine what that is like. I have danced in mess halls, on the aft part of a ship, in a Q. M. laundry, on a stage made of parts from a workshop and in recreation halls. The fellows are so very appreciative that they overlook everything. However, last week we gave a show at an adjoining island and when I finished a major came up with two beautiful real silk parachutes. He said I must make myself a costume out of them. What a dreamy creation that could be!

I am happier than I have been in years for I have found a job where I'm really needed and what a wonderful feeling!

Dotty Spence is close by but we haven't seen each other yet. Strange that we should both come to the same theatre of war.

I certainly would love to have the magazine, if possible. Letters and news of home are mighty precious things to us over here.

FAYE ANDERSON

Square dancers in Northern California experience the keen delight of dancing in the open air.

Folk Dancing in California

By VIVIAN DEWEY

THE beautiful city of Palo Alto, California, was fifty years old on May 6, 1944. To celebrate the occasion, a wonderful birthday party was held and everyone, even the flowers, cooperated to make the festival a great success.

In the morning there was a magnificent parade through the business section. In the afternoon there were Maypole dances on the green in front of the patio at the Community Center, by young girls in fluffy white dresses decked with garlands. We heard how the town grew from a sprinkling of small houses in the grove near Stanford University to its present population of more than 20,000. Ordinarily a town is built first and a university comes later. Here it was Stanford University which was built first and Palo Alto which followed.

The Palo Alto group of Community Center recreational buildings are nationally known as the best equipped of their type in the United States. There are two civic theatres, one for adults and one for children. These comprise the nucleus of the Community Center facilities donated to the city of Palo Alto by Mrs. Louis Stern. Municipally supported, everyone is cordially urged to participate.

It is a setup that is so ultra-modern and ideal that it usually exists only in the dreams of art lovers and progressive city planners. But far-sighted and generous Mrs. Stern not only dreamed about this wonderful recreation center, which every American city ought to have, she made her dream materialize.

The project is so complete that visitors who have struggled to make such a dream come true in their own home towns are likely to stand in front of the Palo Alto Community Center when they first see it and exclaim, "It can't be! I must be dreaming!"

There is a patio in which flowers are always blooming. The buildings are grouped on three sides of the patio. The north side of it opens on to the green where outdoor games, dances and picnics are enjoyed. The largest building, the theatre for adults, and the home of the busy dramatic group, is on the south side of the patio. On the west is the large beautiful ballroom. In the east is the children's theatre and children's library. There are social halls, meeting places for Boy and Girl Scouts and adults. There is also a dining room. In the park at the rear is the little museum for children. It is the center of much after school and Saturday activity, art classes, lectures, etc.

These are hard-working public buildings. They do not loaf on the job. They are used all day and lights shine from the windows nightly. Unlike many public buildings which are locked up most of the time so the public cannot use them, these buildings work overtime to give Palo Alto citizens rich dividends in public health and happiness.

The evening of the party, the ballroom with its spacious, gleaming floor was filled with dancers of all ages who came to participate in the old-time American dances. The elders wore the costumes they had worn when the city was young. It was a happy occasion for them for they loved the dances of their youth.

High school and college students participated in the old dances just as proudly and carefully as though they treasured these dances as much as their parents for whom they are precious souvenirs of fifty years ago. The girls who did not have costumes wore their full, colorful peasant skirts and soft, white blouses which are almost a uniform in the folk dance classes at the Center. Some of the girls wore layers of lacy white petticoats underneath. Other young girls wore the full outer skirts, but underneath an occasional fast turn revealed not white lace but black shorts!

This festive affair was full of surprises for the casual visiting observer. First, it was most surprising to see the youngsters performing the old time favorites with such smoothness, ease and sureness. They seemed like old troupers going through their act for the thousandth time. Most young people blunder around a bit in quadrilles. Here, each call was obeyed correctly and the response to the caller was almost automatic.

A lively, middle-aged lady attracted my attention. She wore an old-fashioned white cotton dress which had a very full skirt trimmed with circular rows of small tucks. When congratulated upon her expertness as a square dancer, she was greatly amused and laughed merrily.

"Why shouldn't I know the old dances? I have been taking lessons here at the Center for four years—

ever since the folk dance classes were started. I believe I am one of the charter members!" she said and laughed again.

But I, a dance teacher with the interest of other dance teachers at heart, felt a little sad. A humble dance teacher is surely in a tight place when she starts teaching these folks in Palo Alto! Each teacher has her own bag of usable and favorite tricks, but these dancers know the tricks of an unending procession of teachers. The pupils become authorities!

To make matters worse for the teacher, the classes are all *free*. There are classes for beginners, intermediates, advanced dancers, even small tots—in fact for all ages. Anyone can come. No one can keep anyone out! The advanced students never graduate. They just continue to hang around — for years! A volunteer at the Center, who is inexperienced as a leader, is in a difficult situation. Born dancers may attach themselves to her on a lifelong basis. She can't get rid of them even after they have learned the steps of all the dances so well they can do them forward, backward and blindfolded. The pupil dances for joy and outdances the weary teacher who must dance to teach.

It is estimated that there are five thousand local residents who have gone in for folk dancing. At first an attempt was made to keep a record of the pupils. They were asked to register and to give their names and addresses. Postcard notices were sent to the members to inform them of special events. When the teachers discovered they were sending out cards to a list of two thousand pupils they gave up trying to maintain a list.

Lest some teachers remonstrate, let me now add that these free dance activities have greatly stimulated the business of the local dance teachers. It has increased instead of injuring their business.

And the tempo! They whirled through dance after dance at a rapid pace. The caller was a lithe, graceful fellow in a cowboy outfit with plaid shirt, jeans and short boots. He had a jolly manner and a strong, commanding voice, which kept the crowd on its feet going full tilt. He called the dances with such machine-like precision that one half-expected to hear bullets whiz by. And no wonder, for the fellow who maintained this rat-a-tat-tat pace, was in reality not a cowboy at all but a gunner's mate in the Navy!

His name is Lee S. Owens. He took up dancing several years ago for health reasons. Now it is his favorite hobby and recreation. He is one of the charter members of the Folk Dance Federation of California and has done a great deal to further folk dancing in the state. He is so fond of the old dances, that his enthusiasm soon spread through the crowd and made the evening one of real mirth and good fellowship.

It was another surprise in this evening of surprises to learn that Lee, who puts so much of himself into his calling, was sent home from the front for a rest! Mrs. Owens says that although her sailor husband is here for a rest, she hasn't any idea how to make him stop dancing.

The program began with a quadrille in the Western style with its fast tempo and ad lib figures performed in a natural, carefree manner devoid of stiffness and artificiality.

Then followed a number of fast dances including all the old favorites such as the Heel and Toe Polka, the Barn Dance, Circle Two Steps to "Golden Slippers," "Pop Goes the Weasel," in quadrille formation instead of contra, Irish Washerwoman Quadrille and others. Interspersed with these lively numbers were the "breath catchers," the slower dances such as the Waltzes, the Varsovienne, and the Oxford Minuet.

Lee does not like to stall in the Virginia Reel which used to provide a chance to rest for the four couples not active in the first part. He zips this dance into fast action all the way through by calling for all the dancers in the two opposite lines to participate in the first part—all forward and back; right hands round; left hands round; both hands round; do si do. From there it continues as usual with the first couple doing the reel.

The Forty-Niners' Two Step was especially popular. Lee claims that the forty-niners brought it West with them. It was called the Badger Gavotte in the East in the early days, but its slowness irritated the miners and ranchers so much they did it their own way to breakdown music. It has been popular ever since not only because it is lots of fun, but because it is easy to learn and permits rapid changing of partners.

Even though the festival dancers "let go" and had a lot of fun all evening, they did not ignore that almost extinct treasure of bygone dancing parties—decorum. The women were "ladies" and the men were "gentlemen." Partners were handled lightly, gracefully and considerately. No one was snubbed in the Paul Jones. It was heartening to observe that not only the old steps were preserved, but also the kindly, cooperative spirit of our pioneer dancers. It was good to know that their fine code of courteous ballroom conduct still exists.

"California Basket" is a familiar figure to the Asheville, N. C. Mountain Dance and Folk Festival fans. The next call will be "Gents Arms Over, Ladies Bow and Gents Know How!"

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The Dance in Montreal

by Francis E. Coleman

AT THE half-way mark, the ballet season in Montreal can be said to have been a successful one on the whole, and at least an improvement over former years, in quantity if not in quality!

There has been a definite musical boom in Canada of late. The situation of poor box office receipts for many dance activities is due to the fact that there is not so much interest in ballet. There has been some progress but ballet has lagged behind the general trend.

Of the recitals, Svetlova from the Metropolitan Opera gave the best account of herself. Slavenska's "company" did a little better artistically than in the previous Canadian tour, but far worse financially—once may be enough for the general public. A surprising amount of cabaret work by dancers connected with the ballet field has passed by unnoticed. Among the best of the visitors was Nina Youskevitch from the Metropolitan.

As for the opera ballets, the score is about tied. Arlova and Prideaux, (known as the "A.&P.") continue to give a fine effect with their San Carlo Company ensemble. Varkas did as good a job with the contingent from the Metropolitan as was ever done in the annual special tours in Canada. The Christmas production of local forces in "Hansel and Gretel," was burdened with an interpolation of the overture, nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music, to choreography by Boris Romanoff. It was "Much Ado About Nothing."

Local work has been restricted to the "Ballet Music-Hall" group of Maurice Morenoff, and recitals. Morenoff's first production of the season was performed recently, and proved to be the most efficient handling of what material is available here. His intentions are honorable, and there is the professional conception so sadly lacking in other native aggregations. This season's ballets were the Beethoven "Moonlight Sonata," "Chopin Variations," and "La Vie Parisienne" freely adapted from Offenbach. The company numbers about fifty, including an orchestra even more miserable than most ballet orchestras, but the staging and general presentation is of high standard.

A solo recital was given by Ruth Sorel, a Polish dancer now established in Montreal with the avowed intention of organizing a small touring company. She is a "dramatic dancer" and not a ballet dancer, which places her efforts in a position of being "neither fish, nor fowl, nor good red herring." One cannot chronicle the work in the troop shows for servicemen entertainment, for they belong in the limbo of forgotten things, where vaudeville and burlesque must find refuge.

The Ballet Theatre used Montreal early this season as an experimental ground for such events as Toumanova's opening performances, the revival of "Graduation Ball," and more than one debut. Traditions of the theatre were upheld by a member of the company, Tod Bolender, who finished "Princess Aurora" although he suffered a painful fracture as the result of a fall in the pas de sept, which placed him *hors de combat* for some time.

Canadian audiences support ballet, but with certain reservations and with a decided preference for the classical repertoire—in which they are certainly not alone.

Balletominds

. . . When you want to know a girl's age, IRINA BARONOVA says, "Look at her legs instead of her eyes—she can't put mascara on her knees!"

Ballet Russe

(*continued from page* 12)

including "Mozartiana". Holly Howard and Charles Laskey danced the leads and Elise Reiman, Leda Anchutina, Heidi Vosseler, Joseph Levinoff, Ruthanna Boris, Annabelle Lyon and other prominent dancers of today were in the company. In the present production of "Mozartiana" it is expected that Alexandra Danilova and Frederic Franklin will dance the leading parts.

"Frankie and Johnny" was produced by the WPA sponsored Federal Theatre in Chicago in 1938 and has not been seen in the East. Ruth Page and Bentley Stone choreographed the ballet and danced the title roles and Paul Dupont, who is responsible for some of the costumes in "Seven Lively Arts", did the costumes. Clive Rickabaugh designed the sets and Jerome Moross (now active in Hollywood) composed the music. The company included several dancers who have since made their mark. There were Richard Reed, now of Ballet Theatre; Kenneth MacKenzie, who is a soloist with the De Basil company; David Ahdar, who is with Ballet International; and Bettina Rosay, who has appeared as a soloist in Radio City Music Hall.

"Frankie and Johnny" is frankly a bawdy piece. The dances included Bawdy House Stomp, Frankie and Johnny Blues, Beer Parlor Rag, Foxtrot Murder, and Funeral Party One-Step.

Although an exclusive policy of reviving old hats is not in itself a healthy thing, there is no reason why choreographers should continually be racking their brains for "something different" when there are worthwhile works made for now defunct troupes that should not be allowed to sink into oblivion.

Whether these two ballets are worth keeping alive we will be able to judge better when we see them in the light of 1945.

Ann Barzel

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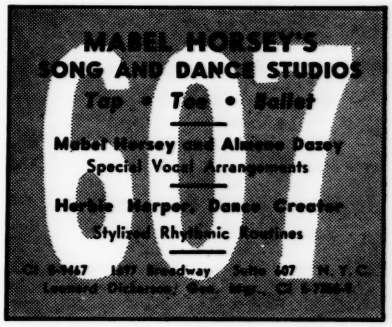

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MAIL BAG

Gentlemen:

Being a sincere balletomane I must say I certainly look forward to reading DANCE Magazine every month. It satisfies my every question about the artists of the dance world and about every form of dancing itself. My husband, daughter, age 8, who is incidentally studying with the San Francisco Ballet Company under the very fine direction of William and Harold Christensen, and I attend the Ballet Theatre and Ballet Russe and other companies when they appear here with great enthusiasm and when they appear in other cities, we greatly enjoy reading of their successes later in your newsy magazine. It is almost like being on tour, so to speak with them when we read all about their travels.

Having not read any news on the home front since a grand article written in DANCE on December 1943 I wish to state that the San Francisco Ballet recently put on "The Nutcracker" with great success appearing in Oakland, Sacramento and

(continued on page 34)

photo: Paramount Pictures

Johnny Coy got 'way up there via a grand piano, in a clever tap number seen in the Paramount musical, "Bring on the Girls."

Silver Skates

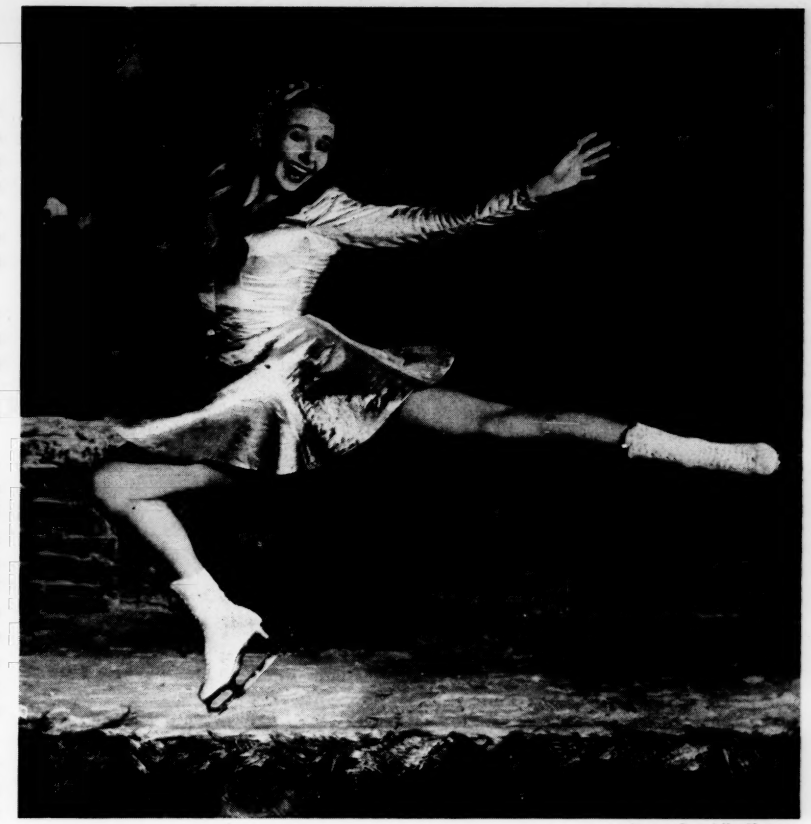

photo: Republic Pictures

Vera Hruba Ralston in an exciting sequence from Lake Placid Serenade, new movie-musical. Miss Ralston shared glory with Roy Rogers, famed cowboy, as King and Queen of Winter, during holiday festivities at the Olympic Arena's official ceremonies in Lake Placid.

WE HAD never attended the Silver Skates Derby, but when we arrived at Madison Square Garden, January 8th we realized that everybody in town was there. Dave, a neat and efficient waiter started us off in good style with two hot dogs a piece.

Ed Sullivan was Master of Ceremonies of this show which we like to think of as being truly American. The medals were presented by such celebrities as Bill Robinson, Gypsy Markoff, and Carole Landis.

The Silver Skates show has become a New York tradition. All the contestants are there as a result of open competition—open to all, without regard to race, color or creed. This skating classic attracts the fleetest of amateur skaters of all ages in this area. From hundreds of contestants who learned their skating on rink, river and pond, it brings together the best skaters to fight it out for top honors.

Many of the boys who have competed for the Silver Skates in past years are now fighting on foreign battlefields. Surely this healthful winter sport has made them better soldiers.

We picked numbers to win, and as the boys sped around the corners at the far ends of the arena we had to hold on to our seats for we felt as though we were flying along with them.

Donna Jeanne Pospisil who was next on the program, gave us an opportunity to relax as we watched her lithe, effortless figure skating. Little Donna who is only thirteen years old does two turns en l'aire with absolute control and poise.

The next race, which was the Midget final, was won by nine-year-old Ronnie Oberle, and by the way Midgets here are those under twelve years. The Dance Group of the Skating Club of New York performed four numbers including a waltz which was so lovely it made us want to join them.

Peggy Wright and Fred Griffith skated an adagio. Fred does his lifts with ease. He is the best partner we have seen in such a duo. Peggy performed some real stunts, tinsicas, that would be difficult even without skates.

Bob Swenning, Middle Atlantic Senior Men's Champion of 1944, was most entertaining but his musical accompaniment did not do justice to his dexterous showmanship and ability.

Perhaps the high spot of the evening was Jean Pierre Brunet and his partner Donna Jeanne Pospisil. They were grand in their high-speed arabesques. In one of their numbers they did Scottish dance steps and even cart wheels in perfect unison. In another spot Jean assisted his partner in a continuous arabesque, changing from a front position to a back bend without losing speed or balance. There is a distinct professional touch to the execution and combinations of these clever kids.

The Skating Riley's from "Hats Off to Ice" just about stopped the show. The "Bruises" who are also from the Center Theatre, had a swell time for themselves. They really had room to spread out. One of them spread out so far he had to swim to the nearest exit on his stomach.

Carol Lynne, the nineteen-year-old glamour girl from the same show executed her leaps and whirls in a truly sensational style. Her work not only has charm but she has very, very much eye-appeal.

But no, of course, we haven't forgotten the races. Neither have we forgotten the fact that all the profits from the Silver Skates show are turned over to charitable purposes. Through these means hundreds of poor children have been given the opportunity to enjoy a summer at camp. The U.S.O. has also received much help from this source.

We picked our winners again and were tense, ready to go for the big race of the evening! It was two miles, 32 laps. The contestants bent forward,

(continued on page 31)

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Manners

(*continued from page* 11)

4) In a leap year dance, however, the girls should be good sports and execute their new prerogatives unself-consciously. There is nothing so provoking as to have the girls hold back when they are asked to take the initiative.

5) If a gentleman steps on a girl's foot he should apologize and she should be very gracious about it for after all it is partly her responsibility to keep her feet out of her partner's way.

6) If a girl fails to get the step her partner is leading, it is quite all right for her to say "That is a tricky step. I guess you'll have to teach that one to me".

7) The girl usually stands and sits on the boy's right. Mr. Gordon Witt reminds his dance classes that the man always tries to be nearest a girl's heart. However, the man always takes the dangerous side if there is one.

The humorous retort.

"It's an apple a day that keeps the doctor away,
A kiss every eve makes your peace of mind leave."

The apparently naive reply.

"Didn't you read the stars for today?
The astrologers say Venus is unfavorable,
Warns, no kissing till the new moon."

The literary defense.

"Have you read Cyrano's definition of a kiss?
This is probably the most ideal definition of a kiss there is."
(If the answer is No) "You shouldn't kiss *anyone* until you read that."
(If the answer is Yes) "Well that lets us out doesn't it."

The matter of fact explanation.

"Well, if I give you a kiss, you'll return it won't you, and that would leave us right where we started from, wouldn't it? Better leave well enough alone. Don't you think so?"

The nonsense parry.

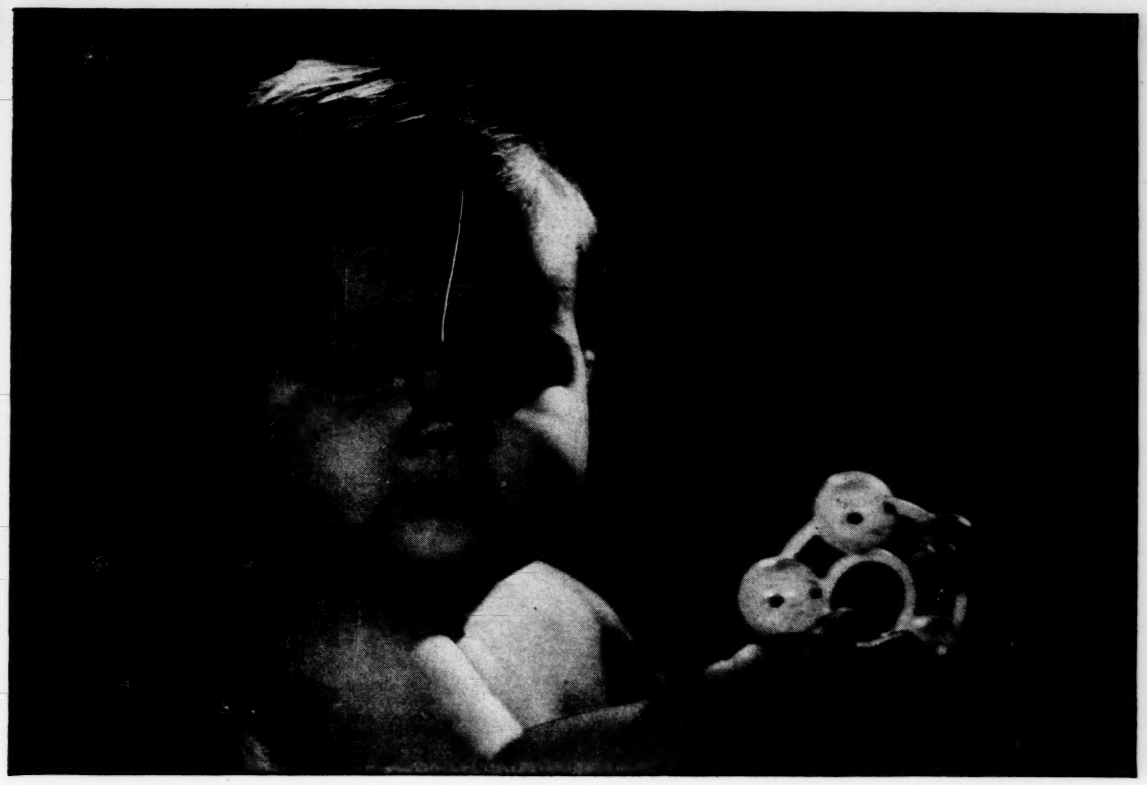
"But my dear I thought the king wanted marmalade on the royal slice of bread."

The up to the minute explanation.

"Haven't you heard kissing is rationed? You'll have to get a priority. That takes time."

Photo: Paramount Pictures

Marjorie Reynolds and Billy Daniels, in a number from Paramount's "Bring on the Girls".



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News and Cues

THE CITY FOLK DANCE SOCIETY OF NEW YORK held a festival on January 20th, which featured demonstrations by dancers in authentic folk costumes . . . PATRICIA BOWMAN will appear at Radio City Music Hall in February. Miss Bowman is scheduled to appear in "The Great Waltz" to open Detroit's operetta season on March 27th . . . Boston and Chicago will see MARTHA GRAHAM's new works, "Appalachian Spring," and "Mirror Before Me" . . . THE BALLET Jooss is still doing war work in England . . . NINA TARAKANOVA was prima ballerina of "Merry-Go-Round," an Anglo-Russian theatre entertainment recently produced in London . . . ELSA BRUNELLESCHI has formed a small ballet company and is touring the Middle East for the E.N.S.A. . . . OLGA LEPESHINSKAYA, GALNIN ULANOVA and MARINA SEMENOVA appeared in "Cinderella" which was given its premiere by the ballet troupe of the Moscow Bolshoi Theatre during recent anniversary celebrations at the Bolshoi Theatre. The music was by SERGEI PROKOFIEFF; the libretto by NIKOLAI VOLHOV; and the scenery and costumes were designed by PETER WILLIAMS . . . *The English Dance and Song,* published by The English Folk Dance and Song Society, London, reports: The increasing popularity of folk dances of central European countries caused by the presence of the Armed Forces of those countries; a revival of old English country dances; a continuing controversy on the value of swing music and jazz.

SOPHIA DELZA is repeating her course on "The History of the Dance" during the spring session at the Jefferson School of Social Science, New York . . . LISA GARDINER gave a lecture-demonstration on "L'Histoire du Ballet" for the Washington Concert Ballet in Washington, D. C. on January 14th . . . IVA KITCHELL added dates in Tucson and Phoenix on her recent extended tour . . . JERRY JARRETTE was dance director of Republic's "The Vampire's Ghost," and "Hitchhike to Happiness."

TATIANA RIABOUCHINSKA and DAVID LICHINE have joined the company of Ballet International. Lichine will be supervising director as well as dancer. GEORGE ZORITCH is another new addition to the company. ANTON DOLIN will stage "Giselle" and ANATOLE OBOUKHOFF will stage "Coppelia" for Ballet International which will begin a Mexican engagement at the Palacio de las Bellas Artes in Mexico City in March.

photo: Lucas-Pritchard

Volkoff and Mladova, in Polynesian costume, as they appeared in the musical, Sadie Thompson.

LA MERI and her NATYA DANCERS presented a program of dances of India, Java, North Africa, Spanish America and Hawaii on January 2nd and 3rd at her Ethnologic Theatre, and a repeat performance of "Chitra" on January 16th and 17th.

MERCE CUNNINGHAM gave a solo recital in New York on January 9th . . . ANNA SOKOLOW collaborated on a studio program for children, "The Jewish People — Their Songs and Dances," presented in New York on January 13th . . . CARMEN AMAYA and her ensemble performed at the Rally for Republican Spain held on January 2nd at Madison Square Garden.

MABEL FAIRBANKS, nineteen-year-old ice skater has been collecting enthusiastic reviews . . . JOSE GRECO featured dancer with the ARGENTINITA-PILAR LOPEZ dance troupe, will dance two solos when the company appears at Carnegie Hall . . . GEORGE BALANCHINE is giving an advanced course in classical ballet at the School of American Ballet in New York . . . BILLY DE WOLFE, after twelve months' service in the Navy, is back at work with Paramount Studios . . . MARION KEATS has left the corps de ballet of Ballet International to join the cast of "Bloomer Girl" . . . EDWARD CATON has been replaced by GEORGE BALANCHINE as choreographer of MARGARET WEBSTER's production of "The Tempest."

We were surprised when we stepped into the new offices of the Ballet Russe de Monte Carlo, at 130 West 56th Street. They occupy a whole wing of the building. Mr. Denham's office looks like a prime minister's bureau. Right on the premises is a spacious rehearsal room, and an impeccably well-arranged wardrobe room, full of lovely costumes well-protected and catalogued. The rods and frames are collapsible, so that if more room for rehearsal is needed—presto, there it is. . . . Among Columbia's new recordings is Boccherini's *Scuola di Ballo* (School of Dancing), with ANTAL DORATI conducting the London Philharmonic Orchestra. The talented French composer, Jean Francaix, has taken a group of tuneful airs by the eighteenth century master, LUIGI BOCCHERINI, and has woven them into a thoroughly captivating ballet about the intrigues of a dancing school and its contriving ballet master . . . REGINALD AND GLADYS LAUBIN presented a program of American Indian dances at the Brooklyn Academy of Music, on January 27th. The Laubins spend each summer in the great reservations of the West; and they find inspiration for their dances in the ancient ceremonies of the tribes of the Great Plains . . . LA MERI and Company presented a program of Story Dances,

Animal Dances, and Dances with Noisemaking Devices at the Ethnological Theatre, New York, on January 23rd and 24th . . . Republic Pictures presents DALE EVANS in a singing-dancing role in "Hitchhike to Happiness," and DENNIS O'KEEFE and CONSTANCE MOORE in similar roles in "Earl Carroll Vanities" . . . THE SHURMAN SCHOOL in Carnegie Hall has these outstanding guest teachers: FREDERIC FRANKLIN, male star and maitre de ballet of the Ballet Russe de Monte Carlo; SERGEI ISMAILOFF, current soloist of the Ballet International, and DAVID TIHMAR, partner of MIA SLAVENSKA in her company . . . ASADOTA DAFORA, the African dancer and his company, now being sponsored by the African Academy of New York City, is scheduled for an appearance at the Museum of Natural History, and for a return engagement in Carnegie Hall . . . RUTH CARMEN, author and dramatic coach, predicts that talented children of from ten to fifteen years of age, are the coming artistic sensation of the theatrical world. Miss Carmen, said to be the first woman producer of television shows, now has in rehearsal productions adaptable to the needs of both television and radio.

Chicago News Items

by Ann Barzel

Eloise Moore, whose small company makes frequent appearances in the Middle West, has added a new work to her repertoire. It is "Government Girl — 1944," a satire placed in Washington, D. C., where the theatre, the rooming-house, the restaurant, and even the office offer standing room only. The music is by Yvonne Angarola and costumes by Clive Rickabaugh, who did the decor for Ruth Page's "Frankie and Johnny" which is now being danced by the Ballet Russe de Monte Carlo.

The Berenice Holmes Ballet was presented on the Cultural Arts Concert Series at the Abraham Lincoln Center on January 14th. A classical ballet to Liszt music was given its premiere. It is an adroitly constructed little piece. Most of it is danced by eight girls, but from time to time one or two dancers unobtrusively emerge from the group pattern, dance a solo bit and are again subtly absorbed into the general design. Choreographer Holmes, partnered by Anthony Priour danced an adagio movement composed to show her unusual extensions. There was a divertissement with several gay and good dances . . . Modern dancer Beatrice Stronstorff appeared on the same program in an effective solo, "A Web is My Sorrow," to music by Ernest Bloch.

photo: Maurice Seymour

Mario and Floria, dancing stars now delighting patrons of the Iridium Room, Hotel St. Regis.

Last season's New York success, "The Merry Widow," is now on tour with Nina Popova dancing the lead in the Balanchine arranged ballets.

Chicago dancer and teacher, Margot Koché and a group of her students gave a program of dances which included "The Dance of the Hours" from Gioconda, the "Walpurgisnacht Revel" from Faust, a gypsy ballet and a divertissement. Miss Koché was partnered in a South American number by Louis Girard, dance teacher from Milwaukee.

Antony Tudor is planning a new ballet to a specially commissioned score by William Schumann. Rehearsals have not started yet but the ballet is expected to be ready for Ballet Theatre's spring season in New York. John Van Druten (of "The Voice of the Turtle" fame) has confessed that he is writing a ballet libretto for Tudor—whether that is the one to go with the Schumann score is not clear . . . Toumanova has announced that Tudor is to do a ballet for her in which she will play the part of a shady lady . . . When Ballet Theatre played in Chicago the Chicago kids in the troupe were all given a chance to shine. John Kriza who trained with Mildred Prchal and Bentley Stone was a big success in "Bluebird," "Graduation Ball" and "Fancy Free," and won ovations as Toumanova's partner in "Black Swan" and "Don Quixote" . . . Albia Kavan, a pupil of Hazel Sharp, danced the lead in "Graduation Ball," the youngest sister in "Pillar of Fire," the Duck in "Peter and the Wolf," and the French ballerina in "Gala Performance" . . . Richard Reed who studied with Laurent Novikoff and the Graffs was a big hit in "Fancy Free," danced the classical adagio with Alicia Alonso in "Graduation Ball" and had one of the four roles in Massine's new ballet "Moonlight Sonata."

Dancers in Service

Orest Sergievsky, formerly with De Basil's Ballet Russe and at one time with Ballet Theatre, is now a sergeant and is seeing action somewhere in the Pacific.

Lt. Carl Littlefield is among the most active of soldier-dancers. He enlisted the day Pearl Harbor was bombed and has been piloting a B-25 for some time. He took part in seventy missions over Southern France, Germany, Italy. He has received an imposing number of citations, including the D.F.C. Carl Littlefield is an excellent classical dancer. He is the brother of Catherine and Dorothie Littlefield and was principal male dancer in the Littlefield Ballet.

Sonja Henie, as lovely and expert a skater as ever, winds up a successful nation-wide tour of the Hollywood Ice Revue this month in N. Y.

We Interview a Skating Teacher

Elizabeth Chase

Mrs. Chase has specialized in teaching children. She starts them now at four or five years of age, and finds if they are psychologically handled they get a fine head start. They don't mind falling at that age and they learn quickly and well if the teacher takes time to teach every step correctly. Mrs. Chase always recommends that her skating students also study dancing simultaneously.

Everything Mrs. Chase stressed was so fundamental that it applies equally to the teaching of dancing. For instance, she said that in teaching children skating, you must make it a happy occasion. They must like their teacher, they must be interested in skating, and they must enjoy each lesson and feel they have learned something. Mrs. Chase (again like all progressive dance teachers) requires two lessons a week, because children forget so easily over a whole week's intermission. Mrs. Chase emphasized that if parents can afford more lessons or more private help, it is better given at the beginning than later on, so the children can get a good start.

Still again, like all good dancing teachers, Mrs. Chase insists upon plenty of practice. She encourages the children to skate as often as possible between lessons and even gives them home work to do off the ice. She also pointed out how important a good example was to children because they learn more by example than by precept. She tries to get the mothers to take the children to every good skating show and event, and she is very careful in her own demonstrations not to be careless.

Mrs. Chase starts the children on free skating first to give them freer, larger, more joyous movement. The music is very important as it inspires the children and develops their rhythm. She goes back to figure practice for short periods but she is careful not to bore or tire the children. Praise and encouragement work miracles and variety is essential to hold their interest.

Mrs. Chase warns parents to be patient for the first two years and not expect a Sonja Henie after a few lessons (nor a Pavlowa after that many dance lessons). At the end of two years of patient, steady, pedagogical instruction, the children begin to blossom forth into lovely little skaters.

Mrs. Chase continually stressed the importance of dance training, not only ballet but interpretative and acrobatic. She teaches ballet arms and head, turned out hips, flexible back and correct posture. She places no restriction on other activities for her pupils. She believes (and so do we) that every type of movement done well helps every other branch. Skating, dancing, swimming and all sports have the same fundamentals and they all help to develop happy, healthy, symmetrical and graceful children, but be sure the children learn to do them correctly.

Silver Skates

(*continued from page* 25)

arms back, and didn't rush off into a sprawl as in some of the previous races. They all looked determined, and each waited for a sure chance before speeding ahead into an opening. By the end of the 32 laps every person in the crowded Garden was on his feet, shouting and applauding for Gilbert Swordsma who won. Gilbert led a few laps then dropped back a few laps, but near the end he came up ahead and held fast to win an exciting victory.

Then came the one mile Race of Champions. Joe Bree, holder of the Silver Skates of 1934, and the Inter-City Champion of 1936 was the winner of the Silver Skates for 1945.

Folk Notes

THE COUNTRY DANCE SOCIETY: Saturday, February 17th, 8:15 P.M. at 130 East 22nd Street. Thursday regular evening series, at 130 West 56th Street, 8:30 to 10:30, and 7:30 to 8:30.

THE MIDTOWN FOLK DANCE GROUP: 40 East 40th Street, Friday Evenings, Irving Place and 15th Street, Wednesday Evenings.

THE BLUEBONNET SQUARE DANCE GROUP: 212 East 14th Street, Saturday Evenings.

THE CITY FOLK DANCE SOCIETY: 9 East 59th Street, Saturday Evenings.

THE CHELSEA FOLK DANCE GROUP: 269 West 25th Street, Friday, Saturday and Sunday Evenings.

THE FOLK DANCES OF THE NATIONS: Central Y.W.C.A., 30 Third Avenue, Brooklyn, Wednesday Evenings.

THE WEST SIDE SQUARE DANCE GROUP: 5 West 63rd Street, Friday Evenings.

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Reviews

EAST INDIES and West Indies met to present folklore and dance forms in the New York Times Hall, January 11th and 12th with the appearance of Hadassah, Josephine Premice, and guest artist Pearl Primus. Hadassah's serious numbers were well-done, clear expressions in mood and tempo. Her most popular number, however, was the "Broadway Hindu". Using appropriate music from Raymond Scott, Hadassah satirized the so-called "oriental" dance on Broadway. Those in the audience who were familiar with the Hindu language of the hands were even more amused at Hadassah's gestures.

Miss Premice's delivery was charming, humorous, and gave an impression of spontaneity. Her repertoire was a revelation of not only the dance forms, but also the song and musical background of her native Haiti.

Pearl Primus brought to the audience her usual fine, forceful dances of Africa and Haiti. The characteristic qualities of lyricism and strength appeared in "Yanvaloo", an interpretation of a Haitian Voodoo ritual.

The costumes were always rich and colorful, and their authenticity added much to the "theatre appeal" of the entire program.

R. W.

* * *

We attended the premiere of the New Opera Company's production of Jacques Offenbach's amusing operetta, "La Vie Parisienne," with the new English version by Felix Brentano and Louis Verneuil. The new musical version was by Antal Dorati; the lyrics were by M a r i a n Farquhar and the choreography was by Leonide Massine.

The music was beautiful and well-directed. The costumes were breath-taking. The colors were well-chosen and the materials were r e a l l y lush. The costumes were designed by Ladislas Czettel and executed by the Eaves Costume Company.

"La Vie Parisienne" was a revival but somewhere along the line it needed more artificial respiration. The dancing in the first act could have given it a necessary lift, but the routine was so very nondescript that it was impos-

sible to tell what could ever be done with it. The premier danseuses, Anna Istomina and Elena Kramarr, were fascinating and both had fine technique. The entire dance cast participated in the French Can Can number, which was by far their best. However, even this did not have the sparkle that Paris demands of her Can Can.

* * *

DURING the December engagement of Paul Draper and Larry Adler at New York's City Center, Sunday matinees were very informal affairs. On December 31st, guest star Valya Valentinoff from "Follow the Girls" was introduced to the audience. After his performance of the circus dance to Smetana's music from "The Bartered Bride", Valentinoff joined Adler and Draper in a bit of "Ad lib". When Adler's harmonica broke into varied selections from Scarlatti to Ellington, you should have seen those two dancers improvise! It was really an opportunity to see two different kinds of dance improvisation. Paul Draper's precise tapping was a rhythmic conversation, punctuated by the inimitable Draper technique of ballet. Valentinoff met the syncopation of Adler's harmonica with a combination of musical comedy boogie, Suzy-Q, and spectacular balletic leaps, cabrioles, and tours en l'air. This "Routine for three" finished to the tune "Good Night, Ladies", and found Valentinoff pursuing Draper around and off the stage with tours et jetes. The frantic staccato of Draper's tapwork delighted the youngsters of the matinee audience.

* * *

"SING OUT, SWEET LAND," presented by the Theatre Guild, opened at the International Theatre on December 27th, a cavalcade of American song and dance from the early days of the Puritans right up to the present. There are many catchy tunes; attractive settings by Albert Johnson; lovely costumes by Lucinda Ballard; choreography by Doris Humphrey and Charles Weidman; and staging by Leon Leonidoff. An evening enjoying the songs of Alfred Drake, Burl Ives and his ensemble, and the spirited and fine dancing of Peter Hamilton, Irene Hawthorne and others, is an evening very well spent.

Katherine Dunham and her company have certainly done their part toward melting some of New York's ice and snow with the torrid rhythms of her *"Tropical Revue."*

"L'ag'ya," the best of Miss Dunham's new numbers, has wonderful lighting effects by Dale Wasserman. This is an exciting and colorful tale of thwarted love, revenge and weird zombies in an 18th century fishing village on the island of Martinique.

This excellent revue includes such amusing numbers as the Cuban rumba danced by the *"Woman with the Cigar,"* and birdcage headgear; *"Bahiana"* the gay, Brazilian song and dance; and *"Barrel House,"* a Florida swamp shimmey. V.K.

* * *

WHEN Fanchon gave her recent Barbizon-Plaza concert, a single number called "Boogie Ballet" made such a success that it has become the nucleus of a whole new dance repertory group. In her recital piece, Fanchon plays the role of a prima ballerina whose accompanist, after playing four bars of classical music, suddenly goes boogie wild. The ballerina, never once losing her aplomb, interprets the music and the result is a hilarious, original bit of dancing.

The new group of ballet-trained dancers is now being formed for the "Boogie Ballet" to go on concert tour. Outstanding jazz musicians have volunteered their help in writing special music for the choreography. General interest in the new venture brought Fanchon as guest star on local radio programs where she asked the teen-age listeners to send in their ideas for the stories, music, and themes. The response has been large, and representative of today's active juniors.

Fanchon's idea is to popularize ballet by widening its appeal to the young devotees of contemporary music and expression. A stickler for ballet technique herself, Fanchon has the approval of her own ballet teacher in this new program.

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(continued from page 24)

Stockton, and of course right here in our own Opera House, December 24th and December 27th. I think they deserve a hand as they are a fine group of people who work hard. Gisella Caccialanza, formerly with the Metropolitan Opera Ballet, is replacing Ruby Asquith, who rumor has it is "Anticipating" and Miss Caccialanza is doing a fine job. I quote from a few San Francisco newspapers, critic department — "Defying an ancient, clearly out-moded tradition which decrees a local let-down in musical affairs during the holiday season, the San Francisco Ballet Company, filled the Opera House to capacity yesterday afternoon for the first full-length presentation of Tschaikowsky's "Nutcracker" ever given in the United States. The second and third acts provide a long string of divertissements, to my taste, the bell rang loudest during the dance of a clown whose fabulous, tent-like hoop-skirt lifted to reveal eight little clownlets, this was almost as good as Disney's dance of the mushrooms in "Fantasia." But the snowflakes, the waltzing flowers and the finale were admirable proof of Wm. Christensen's capacities as a choreographer and the soloists, particularly Onna White, Celena Cummings, Jocelyn Vollmar, Gisella Caccialanza, Russell Hartley, Earl Riggins, and Christensen himself, did splendid work. The witty, deft and highly imaginative series of settings by Antonio Sotomayor, which set a new high for the San Francisco Ballet."—By Alfred Frankenstin, *San Francisco Chronicle,* December 25, 1944. "Nutcracker," was full of color, freshness and dancing entertainment." —By Alexander Fried, *San Francisco Examiner,* December 25, 1944.

This morning my husband had me check on the ballets I wish to see next month as the Ballet Theatre will appear here, so "here we go again! ! !" I will miss seeing Simon Semenoff and Andre Eglevsky as I have just read in your December '44 issue that they are now connected with the Ballet International which does not go on tour, or does it?

Well here is wishing DANCE and all its members a very Happy New Year and plenty more subscribers.

Sincerely,

MRS. J. KLAKOWICZ

Dear DANCE:

I'd like to take this opportunity to tell you how much I enjoy DANCE Magazine. Every issue has so much fine material in it, and it has meant even more to me since I've been in the service.

Sincerely yours,

PFC. KENNETH ENLOE

Dear Editor:

Just received a copy of DANCE Magazine from a dancer friend of mine, which I enjoyed very much. It was indeed a pleasure since I've been serving overseas almost two years, without seeing a current copy.

SGT. C. B. STEWART

Dear Friend:

I congratulate you on the article "The Dance, The Mind, The Body and Good Health." There is a phase of the general idea that Dr. Lawton deals with that is of even greater significance than he realizes. I hope soon to be able to offer statistical proof that if we put the dance into education to the same degree that the Greeks did and in the way urged in "The Renaissance of the Greek Ideal" by Diana Watts, the number of men rejected for military service for psychoneurotic reasons would be a mere handful.

Dr. Lawton's article is important for it should help those in your profession overcome the feeling of "inferiority" that some of them get because they pay attention to "the body." The article helps bring nearer the time when educators will actually *use* the idea and not merely "believe it with the intellect" that John Dewey has been repeating for several decades — that the "body and the mind" are simply aspects of a living behaving organism.

WALTER J. MILLARD

Books on the Dance

In spite of the war and the paper shortage a number of books on the dance have been published in the last year.

From France comes Alexandre Sakharoff's Reflexions Sur La Danse et La Musique, a paper-bound 72-page monograph.

The Boas School in New York has published a pamphlet, The Function of Dance in Human Society. It is edited by Franziska Boas and contains four articles. There is one on African dancing by Geoffrey Gorer, Haitian dance-drama by Harold Courlander, American Indian dancing of the Northwest by Franz Boas, and the dance in Bali by Claire Holt and Gregory Bateson.

Of special interest is the Kamin Bookshop's new popular priced edition of Carlo Blasis' Treatise Upon the Theory and Practice of the Art of Dancing. Previously this rare book was a collector's item, now its valuable material is available to all. The present translation by Mary Stewart Evans is very readable and informative, an up-to-date treatise on ballet technique and analysis of steps even though Blasis published it in 1820.

Paul Shahin's book, "Posture, Poise and Streamlining" shows how to do it in the South American way. It includes Tango, Rumba, Samba, Foxtrot, Conga, Tango Waltz besides exercises for streamlining a reducing diet. There are record suggestions plus many photographs.

One of the most delightful books that has come to our desk is "The Ballet Giselle," by Cyril Beaumont, in which this famous and still popular ballet is traced from its creation through its glamorous history to present day presentations.

One of the most remarkable features of the work is the detailed description of the choreography of the ballet.

The book is so entertainingly written that even the layman will enjoy reading it. Ballet people will be in ecstasy over it.

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A Walt Disney Feature Production

IN A BURST of brilliant South American colors, "The Three Caballeros," Walt Disney's latest cartoon-musical enrichment in the world of fantasy, presents to Donald Duck the gaiety of lands south of the border. A huge package bears the message, "Felicitations to Donald Duck on his birthday, Friday the Thirteenth, from his Friends in Latin America." It holds presents from South America, but it really harbors new magic for moviegoers.

Among Walt Disney's staff's latest contributions to the paying public are some new personalities. There is Pablo, the dissatisfied penguin of the South Pole who becomes tired of trying to keep his tail and stomach warm at the same time. He overcomes all the cartoonists' obstacles, to reach a Caribbean Island where he acquires a coat of tan and enjoys the luxury of occasionally longing for his icebergs. (Pablo actually meets a fog so thick he cuts it with a knife!). Aracuán, one of the *Aves Raras* introduced to Donald, is hopelessly wacky; you can't even say about him that he means well. Then there is Panchito, the Mexican rooster who becomes the third caballero; Gauchito, who fails in his get-rich-quick plan with Burrito, a flying donkey; and Aurora Miranda, Carmen Molina, and Dora Luz, flesh-and-blood dancing girls sharing honors with Donald and his friends.

The live-people dancing scenes are effectively and convincingly interlaced with those of cartoon life. The choreography was done by Billy Daniels, Aloysio Oliveira, and Carmelita Maracci. Aurora Miranda's samba is so good that not only Donald but the buildings, the fountain, and all of Baía come under its spell and join in. There are charmingly simple and authentic folk dancing episodes at the Fiesta, and in Mexico, where Donald witnesses the *Jarabe Pateno*. Particularly enjoyable was the sequence in which Carmen Molina (who is really a big cactus plant), dressed in Chihuahua costume, dances the Jesusita so well that even Donald's attempts don't faze her. And close-ups of the feet of all these dancers make it quite easy for Donald to learn each dance.

However, the most impressive feature of this new cartoon is the technical excellence of the art work, and its breath-taking color effects. At the moment, those sequences that come easiest to mind are the flamingo scenes and the descriptive pictures of Baía, in both of which red is used with special effect. The introductory shots of Baía depend mainly on red and black with white shot through in the flight of white doves. A similar effect is created in a further scene in Baía, when two male dancers suddenly become two fighting red-black cocks flashed on a red background. The introductory descriptive scenes of Mexico are water-colors worth framing.

We don't know how grateful Mexico will be for the souvenir-shop impression given when Donald breaks Mexico's gift to him; but the Mexican episode is the gayest, with Panchito, the excessively masculine rooster joining the suave, man-of-the-world, Brazilian Joe Carioca to make up the trio, the Three Caballeros ("We're three happy chappies with snappy serapes . . . ").

As for Donald, he is still the would-be irresistible personality reaching high in the sky for his dream girl flickering among the stars, but ending always by falling on his tail, with shrieks of rage. He tries his best: with Aurora Miranda in Baía, when he dances with her, flirts with her, bangs himself thoroughly on the head instead of his live rivals with a hammer given by shrewd Joe Carioca; with Carmen Molina in Vera Cruz when he interrupts the gracious, stately steps of the Lilonga dance by introducing her to jive; with Dora Luz in Mexico City, when he reaches among the stars she inhabits and flits like a hummingbird among the fairy-land flowers she hides in, only to get stuck in one of the flowers with his eloquent tail feathers sticking out. Donald just doesn't get any place with the girls.

Donald doesn't do so well in a bullfight either. Panchito comes to his rescue with the magic carpet . . . a flying serape.

Walt Disney and Co. do right by fantasy in this cartoon—a happy combination of music, painting, cartooning, story-telling, and dancing.

photo: RKO Pictures

Donald Duck follows Carmen Molina in the steps of the Jesusita. He's quite a good partner.

Dancers in the New Films

Fred Velasco and Carmen Lopez are featured in Republic's new picture, "The Great Flamarion."

Jane Frazee dances in Republic's "The Big Bonanaza."

Belita will be starred in Monogram's "Golden Girl" upon completion of her ballroom dancing tour with Bobby Specht.

Paul Draper has a dancing and speaking role in "Blue Skies," the forthcoming Paramount film depicting the life of Irving Berlin.

Alicia Markova and Anton Dolin make their screen debut in a Valentine Pas de Deux in Republic's musical, "A Song For Miss Julie."

Rosario and Antonio perform a Toreador love dance, and Harold and Lola of Folies Bergere fame, appear in a snake charmer act in RKO's "Pan-Americana."

Dale Evans, who is starred in Republic's new picture, "The Big Show-Off," dances and sings a song of her own composition, "There's Only One You."

Gale Storm and Johnny Downs do exhibition ballroom dances in Monogram's "They Shall Have Faith," a dramatic picture with an unusual theme, the cure of infantile paralysis.

Adele Mara dances in Republic's "The Vampire's Ghost."

CHRISTMAS 1944 brought many cards to DANCE Magazine from readers, friends, and artists. The office looked festive with the cards on display. Many of the holiday greetings were original and some were hand-made, proving that all the talent of our dancing stars isn't concentrated in their feet!

Our photogenic ballerinas like Toumanova and Svetlova used their photographs on the cards they sent; Nimura's card carried a reproduction of a portrait of an East Indian dancer; there were clever cartoon cards from the Ice Follies, Valya Valentinoff, Shipstead and Johnson, and The Old Smoothies; Miriam Marmein designed her own Christmas postal card, a block-print of a dancer rising out of the flames from a Yule log; the Ballerina Flower Shop remembered us with a beribboned greeting; Katya Sergava's card was hand-lettered, very Russian in design.

The pleasure these cards bring extend beyond the walls of DANCE Magazine. One of our young readers in Jackson Heights, Long Island, Annette de Fuccio, pastes these cards in scrapbooks for the children in the wards of St. Francis' hospital. The cards, gay and colorful, bearing the signatures of famous dance lovers and artists, are wonderful messages of good cheer that last all year long.

One of the clever Christmas cards, designed by M. J. Sanders, whose interest is skating.

Peggy V. Taylor

As we go to press, we learn of the death of Peggy V. Taylor, who passed away on January 19th, in Los Angeles after a year's illness.

Miss Taylor was associated with the Denishawn Dancers early in her career. For many years she conducted a "Studio Theatre" on West 74th Street where she gave weekly concerts. Throughout her career she gave programs and lectures at various theatres and schools.

Miss Taylor saw the possibilities of greater expression through the use of the hands in dance forms. She, herself, could express humor, whimsy, tragedy, and abstract designs through the dexterous movements of her hands. At the time of her death she was working on a textbook, entitled, "Expression of the Hand." Despite personal hardships, she was ever the idealist who strove for the spiritual significance of the dance.

Current Attraction

THE BALLET RUSSE DE MONTE CARLO opens its New York season on February 19th.

ARGENTINITA will perform at Carnegie Hall, on February 18th.

The Y.M.H.A., 92nd Street and Lexington Avenue, announces the following dance events for February:

Sunday, February 4th, 3:30 P.M., Jean Erdman and Marie Marchowsky and Group.

Sunday, February 11th, 3:30 P.M., Martha Graham and Dance Co.

Sunday, February 25th, 3:30 P.M., Pearl Primus and Dance Co.

Sunday, February 25th, 8:40 P.M., Pearl Primus and Dance Co.

MARTHA GRAHAM will perform at the Central Needle Trades High School, 32 Union Square, New York, on February 10th.

Ragini Devi will give a series of lecture demonstrations on the Dance of India, Sunday afternoons, Studio 601, Carnegie Hall.

February 4th, Hasta Abhinaya — Language of the Hands.

February 11th, Anga Abhinaya — Posture.

February 18th, Katha-kali — Gesture Language.

February 25th, Katha-kali — Dance Modes.

Sunday, February 11th, at 8:30 P.M., Arthur Mahoney and Thalia Mara perform at City Center, 131 West 55th Street.

March 25th, 3:30 P.M., Dudley-Maslow-Bales Trio (Freda Flier replacing Sophie Maslow).

Ballabile*

by ANN BARZEL

In 1680 Horatio Smith, Esq. — a wit of the day — said that the best way to improve opera is to lengthen the dances and shorten the petticoats. Opera has not come very far, because after the present season we still think the same remedy applicable.

* * *

An advertisement in the Chicago Tribune for McVicker's Theatre where a Mme. Gallati was to appear (1867) stated that "Performances will be neat, chaste, instructive and amusing."

* * *

Recently a leading dancer slipped and took a spill on the stage. Every reviewer mentioned it in his "criticism" the next day . . . A fall, except when painful to the participant, is a minor matter in the dance and can usually go unremarked. In fact, with all the factors involved — slippery floors, new shoes, accelerated music — it is a wonder that there are not more mishaps. Furthermore, aside from the rare cases of clumsiness, it is usually the best dancers who slip once in a while. Precise, careful, little girls, who look before they step, don't fall. It is the artist absorbed in the dance who most often makes the faulty contact.

* * *

Toto, the famous circus clown, studied ballet with Pratesi at La Scala in Milan. When vaudeville was great Toto once followed Pavlowa at the Hippodrome. Toto too, did The Dying Swan — in satin ballet slippers three feet long. Both "swans" were appreciated and applauded.

* * *

A minor comedy is enacted in almost every dance class if you know where to look for it. Watch the back line gang-up on the self-appointed star and see their attempts at elbowing her —oh, most politely—out of teacher's line of vision. It is not a conscious, planned campaign — just a law of nature.

* * *

**Ballabile*—(pronounced ball a billee) —the dance steps executed just before the final curtain by the entire corps of a company.*

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BOW AND ARROW—Advanced solo with leaps.
BULERIAS—Spanish dance with heel work.
CHIAPANECAS—Authentic Mexican dance.
CZARDAS—Advanced Hungarian for couple.
DUTCH GROUP—Wooden shoe for couples.
FADO—A flirtatious Portuguese solo number.
FRENCH SKIRT DANCE—Coquettish solo
GARROTIN—Typical Spanish Gypsy dance.
GAVOTTE—An old court dance for couple.
HAWAIIAN—Authentic with expressive arms.
HOPAK—Advanced Russian solo.
HUNGARIAN—A spirited solo number.
HUNGARIAN GYPSY—Fast, showy solo.
INDIAN—American Indian strong solo.
JOTA—Lively Spanish folk dance.
LA MANTILLA—Fascinating Spanish dance.
LESGINKA—A tartar dance with knives.
MAZURKA—Brilliant Polish solo number.
MAZURKA—Advanced Polish couple dance.
MEXICAN—For couple to "Jarave Tapatio".
MINUET—Old fashioned court dance.
NORWEGIAN—Wooden shoe dance for couples.
PIRATE—Advanced solo with pantomime.
RUMBA—Exhibition solo Cuban dance.
RUSSIAN GROUP—Vivacious, for five couples
RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory.
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
WARRIOR—Strong dance of Roman warrior.

Character Routines for Children

BABY ACROBATIC—Easy number for two babies.
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BABY SELECTION No. 2—3 dances for babies
CLOCK DANCE—Interpreting the movements.
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DUTCH DANCE—A solo number with pantomime.
GYPSY—Easy for child with tambourine.
KOROBOOSHKA—Lively dance for couple.
LITTLE CLOWN—Easy, with original recitation.
MAMA-PAPA DOLL—Mechanical doll on toes.
MAZURKA—Easy Polish dance for child.
POLKA—Simple steps in coquettish manner.
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance.
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime.
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

Tap for Children or Beginners

BABY TAP—3 easy numbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances.
MUSICAL COMEDY—Musical comedy dance.
RHYTHM DANCE—Easy and effective.
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music.
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners.

Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings.
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BALLET SOFT SHOE—With ballet variations.
BILL ROBINSON'S TAPS—Intricate steps.
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps.
ECCENTRIC TAP—Off beat, comical number.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups.
INTERMEDIATE SOFT SHOE—Cleverly combined.
MILITARY RHYTHM BUCK—Advanced rhythm.
MILITARY TAP—Very effective. Interm.
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm.
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPATED WALTZ CLOG—To Skaters waltz.
TAP TRIO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16.
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm.
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine.
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

AUTOMATIC DOLLS—Mechanical, for couple.
BALLET VARIATION—Group of 8 to 16 girls.
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop.
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number.
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
SWAN, THE—The dying swan of Pavlowa.
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane.
TOE TRIO—Effective number for 3 girls.
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements, solo.

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet.
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Life of a flower.
WINDS, THE—Fast, with whirls and turns.

Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
CHINESE—Romantic, with quaint steps.
CHINESE SCENE—Grotesque, for trio.
CHINESE SLEEVE—Authentic music included.
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ARON TOMAROFF

Box 50, DANCE MAGAZINE, 520 W. 34th St., New York 1, N. Y.

WHAT IT IS

Our March issue will be specially devoted to selling Dancers and Dancing. It is being brought out in answer to a long-felt need in the profession, and will be known as our DANCE ATTRACTIONS FORECAST NUMBER.

WHERE IT WILL GO

The magazine will be sold on newsstands and mailed to all our regular subscribers and IN ADDITION copies will be mailed to OVER 2500 Concert Managers, Booking Agents and Publicity departments of outstanding hotels.

ARTISTS!! Send in your Ad TODAY!

Yes! we're doing it again! Last year, DANCE Magazine's artists' edition, a special issue devoted to the promotion of dance bookings, was a huge success. 1945 will be a big year for dance acts and attractions: there is more interest and demand for dancing everywhere. Put your name and your work in the pages of the March issue and reach the booking agents who are interested, and who can place your act. Do it NOW.

HOW TO PLACE YOUR AD

We are offering special rates to artists for this issue. A full page will be $135, a half page $80, a quarter page $45, an eighth page $27. All you have to do is advise us what size ad you wish and the reading matter you would like to have included. If you have a photograph you would like to have appear in the ad — send it along. Our art department will take care of the arrangement and layout. Artists taking ads of one-quarter page or larger may send, if they wish, a biographical sketch along with any other photos they might have. Send in your ad NOW — while you think of it. We cannot guarantee insertion unless this offer is acted on immediately.